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HOBBIES

SEPTEMBER

1950

The Magazine For Collectors

UNIVERSITY
OF MICHIGAN

NEWTON CENTRE
BRANCH LIBRARY

NEWTON CENTRE
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APR 23 1953

PERIODICAL
READING ROOM



A painting by the noted artist, Peggy Palmer Burrows, of one of the
CHICAGO ANTIQUES EXPOSITIONS AND COLLECTORS' FAIRS
(See Page 78)

UNIVERSITY OF MICHIGAN
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WONDERFUL THINGS FOR COLLECTORS

BEAUTIFUL THINGS FOR THE HOME

September is the time to be home and Christmas minded. Time to get ready for winter entertaining and Christmas giving. And we have so many beautiful things for you . . . and at Rock Bottom Prices. Ask for photos . . . order as early as you can . . . our treasures very often go quickly.

PAIR CUPIDS

6 1/2" tall overall; self bases are 1 1/2" hi.; one has arrow (little off one end); the other has horn & billet-doux; Capo di Monte; \$95 pr. Photo.

MINIATURE ON PORCELAIN

Madonna; head and shoulders; hands folded on chest; blue robe; rose cuffs show; silken scarf on head; brown hair; exquisitely done in the Italian manner; Gothic opening, 5 1/2"x4"; frame 7 1/2"x9". Photo.

PAIR CANDELABRA

3 branch Sheffield; circa 1800.

EPERGNE

With bowl and four small containers in Waterford glass; Sheffield holder; very fine piece.

CRANBERRY WINE BARREL

8 1/2" tall on silver standard; 10" overall; cranberry wine glass hangs on silver spigot! Gold leaf lines; photo. ENGLISH and lovely.

SCENT BOTTLES

Pr. Figural in form of Turkish costumes; man; woman; early 18th century; 16", \$75.

OLD SHEFFIELD TRAY

22x15 1/2" with crest; circa 1815 photos of all on request.

6 OLD DEMI-TASSE

No two alike! all German and beautiful to behold; photo; \$8.95 and \$9.95 each.

SWIRL PATTERN SILVER TEA SET

Just replated; 7" teapot to top of cover; 9 1/2" across; 6" sugar to top of cover; nice waste (grand for other things); creamer, \$50 plus 20% tax, photo.

PAIR MEISSEN VASES

5 1/2" tall; 4 1/2" at top; rose decoration; Crossed Swords; pr. \$35.

WANTED

Master of Pearl Satin Glass.

ONION PATTERN & OLD

8 1/2" tall COFFEE POT \$15. 3 cups & saucers \$6 ea.; marked in blue under glaze 'Schumann Bavaria'.

FINE OLD COPPER PIECES

Pepper Grinder; Tiffany & Co., \$10.50 MEASURE. (burnished) 8 1/2" tall, 1 gal. \$10. BOWL (size of chopping bowl) with extended handmade handles 13 1/2" diam., 7" deep, \$12.50. 19 1/2" tall LAMP; font that fits into base also copper; not wired; may be used as vase if you prefer, \$32.50.

CLEAR EPERGNE

With ruffled edge in green; center flower holder comes out, fruit bowl ruffled edge in green on standard, 19" hi. overall; bowl is 10" hi.; \$29.50.

STERLING

Loaf Sugar Rack, \$5 plus tax. 6" FLATED TOAST RACK; also good for letter rack; \$6 plus 20% tax. STERLING CHANTILLY SALAD FORK AND SPOON; marvelous buy, \$20 plus 20% tax.

INTERESTING OLD THINGS

PATTERN GLASS Santa on Sleigh, covered, \$8.50.

NEW ENGLAND PINEAPPLE Goblets; only \$4.50 ea.

SCOTTIE DOG CREAMER in clear pattern glass, \$2.95.

BITTERS BOTTLE "Kelly's Old Cabin Bitters patented 1863", dark olive amber glass, \$9.95.

4 LITTLE BLUE MUGS, \$1.95 ea.

2 BLUE HATS, \$1.95 as is and \$2.95.

MILK GLASS Cov. Box; 3 1/2" dia., \$2.95.

Six CUT GLASS TUMBLERS; heavy, deep cut, \$2.50 ea.

TEA LEAF LUSTRE CREAM JUG; Lustre line on edge, \$4.50.

ORIGINAL COBBLER'S BENCH

42" long; original leather topped with center new piece; handsome drawer. Really a treasure; photo, \$85. Crating, shipping extra.

LIVERPOOL CUP & SAUCER

Black transfer on white; gold leaf line at edge, deep saucer, \$15. Landscape.

COLLECTION OF GEORGIAN SILVER STERLING TEA SET

(4 pieces) Circa 1821-24.

HUGE TUREEN

For Soup or for center piece. Early Sheffield; circa 1825; 10 1/2"x16, 11" high.

MEMBER: ART AND ANTIQUE DEALERS LEAGUE OF AMERICA

HOBBIES

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|--|-------|---|-------|
| 1. Handsome cranberry sugar basket, fine silver top cover, lde. & spoon. Perfect cond. Sweet piece..... | 15.00 | 11. Rare Roman rosette creamer, with red top and red rosette centers..... | 6.50 |
| 2. Glorious pr. 10 1/2" blown ruffled top vases. Heavy cased splash glass—deep pinks, white, red & beige. Heavy footed base, clear over color. Heavy clear edge about ruffles. Flawless. Choice..... | 32.50 | 12. Handsome genuine Pomona finger-bowl, beautiful perfect pc..... | 9.75 |
| 3. Adorable 4 1/2" finest Jasper creamer. Med. green, four highly raised dancing cherubs & garlands. Nose is ram's head. Choice pc..... | 7.50 | 13. Beaut. early French porc. gravy boat w. leaf shaped 5 1/2 x 10 1/4" tray (cut out hdl.). Fine decor. of blue, green & gold bars. Handsome low hdl. Initial "B" in green on two pcs..... | 4.75 |
| 4. Sweet odd 9" egg-shaped hinged container. Red, w. colored tinsel type decor. Holds small cordial bottle w. 6 tiny cordials. Complete set..... | 9.75 | 14. Most att. & brilliant McKee's Comet celery. Kamm IV, 13. Footed base..... | 4.75 |
| 5. Beaut. ftd. old blue to opalescent bulbous cruet. Very pale blue, blown sterner w. lay. Tear-drop. Beauty..... | 13.75 | 15. Hard to find gtd. old "Naughty Lady" iron boot jack..... | 4.75 |
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| 6 Well decorated Carlsbad china bone dishes Marble top tables, rectangular 19x15", 18", 26x18"..... | 21.00 |
| 101 Clear glass 7" plate..... | 5.00 |

Hobbies

The Magazine for Collectors

1006 S. Michigan Ave.,
Chicago 5, Ill.

SEPTEMBER, 1950

The 55th Year. The Seventh Number.

\$3.50 per annum in U.S. and possessions;
\$4.00 Canada \$4.50 Foreign.

PEARL ANN REEDER
Editor

AMONG THE ARTICLES IN THIS ISSUE:

Following the Greenaway Trail . . .
Little Tower, Big City . . . On the
Future of Record Collecting . . . Bert
Williams, a Thwarted Genius.
Museum News from Here and There . . .
Automobile Cartoon Collection . . .
Flax and the Loom . . . Two Masters
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Firearms Facts and Fancies . . . Who's
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Thoughts . . . In a Days' Mail . . .
At the Sign of the Crest . . . Etc., Etc.

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Pale blue 4" Tiffany dish, an exquisite bit.
2 Lutz Latticino finger bowls. Other Lutz, Lat-
ticino and threaded types.
LUSTRE, SILVER, COPPER & ROSE.
N. E. Peachblow polished toothpick holder.
A few signed ivory miniatures, both framed and
on box tops.
8" Oval fire gilt jewel box, a beauty.
Burmese (Clark) Fairy lamp.
Waterford candy dish.
10" Plate, Boston State House. Also a Dr. Syntax.
Crouch ware pitcher, early and perfect, as are
all my wares.
7" Opalescent lazy Sandwich plate.
Pomona punch cup.
Some good pottery: Dedham (Chelsea), Rook-
wood, Thouns, Moorcroft, etc.
Limoges enamel vanity case.
Ruffled blue Tiffany salt.
Vasa Murrhina tumbler.
Acid Wheeling vase.
6" Yellow Tiffany vase.
9" Red Tiffany vase.
2 Red miniature Tiffany vases.
Blue Webb vase. Other cameo: Webb, Stevens
and Williams, Gallé, Daum, etc.
11" Burmese Jack-in-the-Pulpit vase.
Amethyst Gallé cordial.
Agata whiskey.
Findlay (Ohio) celery vase.

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well decorated 10.00
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Blue shaded, 3 1/2 x 4 1/2" 8.00
Pink shaded, 3 1/2 x 4 1/2" 8.00
Blue bulbous sugar shaker, metal top 6.00
2 Satin vases, light blue, bulbous: 5", 4 1/2", ea. 15.00
Soap dish, 5 1/2 x 4 1/2", decorated with pink flrs. 4.00
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Well-decorated bone plates:
6 Scalloped edge, ea. 1.25
8 Shell-shaped, ea. 1.50
All clear of imperfection.
5 Pcs., open-edge, Bavarian Ware: 12.00
Berry dish, oval, 5x6" 8.00
Plate, 5 1/2" 6.00
2 Plates, 6", ea. 7.00
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All proof and beautifully clear set.
Pair coin-silver tablespoons, 3/4", Campbell,
Silversmith, initials J. E. P. & S. S. P. 7.00
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shades, 2 1/4" rim, approx. 6" ruffle, ea. 6.00
Rare oval Fr. Lion compote, Lee V. Pl. 8" 18.00
Mascotte, Lee V. Pl. 43: 12. covered compote,
plain \$8.00; 6" covered compote, etched \$8.00;
2 footed sauce dishes, plain, ea. 2.00
6 Rare pr. glass hand dishes, Star Variant
pattern, ea. \$2.50; set. 12.50

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★ Remarkable Pine Sideboard, 55" wide,
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back, stout interesting pine; ref., \$140.
★ Pa. 5 Leg Single Leaf Work Table,
4 1/2 ft. long, 42" wide with leaf, 29" high;
pine top, cherry base, 2 drawers; top
bears marks of use, otherwise sound, \$34
★ Ample Early Bowback Windsor Side
Chair, ref., \$28 ★ Lovely Mirror, 12x17",
cherry frame with half turnings, per-
fect, \$5 ★ 11 1/2" Slipware Pie Plate, yel-
low decoration; slight flaws, rich glaze,
splendid specimen. \$6 ★ 7" Medinger
Pottery Pitcher, a beauty, perfect, \$5
★ 3 1/2" Gaudy Welsh Cup Plate; brilliant
color conceals 3/4" age crack, \$7 ★ 3"
Handled China Mug, colorful bird hov-
ers over nest of eggs; dated 1849; per-
fect, \$5 ★ 4 1/2" Chinese Rice Ware Bowl
& Spoon, perfect, both, \$5 ★ 9 1/2" Dark
Blue Historical Staffordshire Plate,
Ridgway's City Hall, N. Y., perfect, \$20
★ 9 1/2" Light Blue Historical Stafford-
shire Plate, scarce English view of
Crystal Palace; perfect, \$4 ★ 4" Stiegel
Type Clear Handled Mug; band of flow-
ers in colors & words Remember Me;
perfect, \$15 ★ Miniature Clear Glass
"Handy Night Lamp" with tin reflector,
perfect, \$2 ★ Four Powder Flasks, cop-
per, brass & zinc, good designs; will
describe; each \$6, lot \$22 ★ Iron Door
Stop, St. Bernard Dog with oak, \$2.50
★ 35" Wrought Iron Fireplace Crane, \$7
★ Distinctive Wrought Iron Fireplace
Tongs \$1 ★ 8" Quadruple Plate Covered
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Contains
Jar of China Filler
Jar of China Glaze
Booklet of Instruction

\$1.00

POSTPAID

GLASS WELD

A PALE CEMENT FOR CLEAR AND COLORED GLASS

Also for China
HOLDS FAST AND FIRM
Will Not Turn Dark

Small Bottle 65c

POSTPAID

With Orders for \$1.00 or Over

LARGE ECONOMY BOX

Article	Reg. Price	You Pay
1. Booklet of Instructions	\$.50	.40
2. Jar China Filler	.50	.40
3. Jar colorless China Glaze	.50	.40
4. Set of twelve colors	3.60	2.90
5. Bottle of Spotsaway	.65	.50
6. Jar extra strength glue	.40	.25
7. Jar Famous Glass Weld	.65	.50
8. Box Repair Crayons	3.00	2.00
9. Jar Gold lining powder	.30	.20
10. Jar Silver lining powder	.30	.20
11. Jar Copper lining powder	.30	.20
12. Six sheets of abrasives	.15	.10
13. Jar Snow White China Powder	.65	.40
14. Jar China Powder Solvent	.50	.35
	\$12.00	\$8.80

FREE . . . Six Colored Prints . . . FREE

The Old Curiosity Shop of Whitefield, N. H. writes "We should like to purchase another large economy box, please rush it." Order from **TRACY & WHITE**.

EARN \$25.00 A WEEK

Kit No. 2

(No Training Needed)

Our Complete Repair Kit puts you in business.

Wide open field in every community.

Mend:
China
Dolls
Glass
Wood
Figurines

REPAIR KIT CONTAINS

1. Booklet of Instructions
2. China Filler Cement
3. Liquid Glaze
4. Set of five oil colors
5. Extra Strong glue
6. Liquid GLASS WELD
7. One jar, gold color
8. One jar, copper color

COMPLETE KIT ONLY.....\$2.95

A SCRATCH, A DENT, A MAR

Blemishes
Vanish
INSTANTLY

with One
Application of

TRACY'S

Alcohol and
Water-Resisting
Crayons



Crayons come in Eight Shades. Two Walnut, Three Mahogany, Three Maple for \$3.00 POSTPAID in a Handy Box.

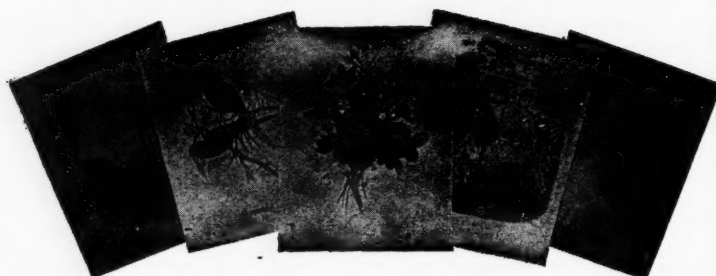
Quality Prints Bring you Steady Profits

PREVOST
GOLD

FLOWERS
BIRDS

OLD MASTERS
FASHIONS

LANDSCAPES
SHIPS



PRICES: 9x12", 8x10", 10x13", 30c Each; 6x8", 15c Each; 3x4", 6c Each.
All Beautifully Colored — No Order for Less Than \$1.00

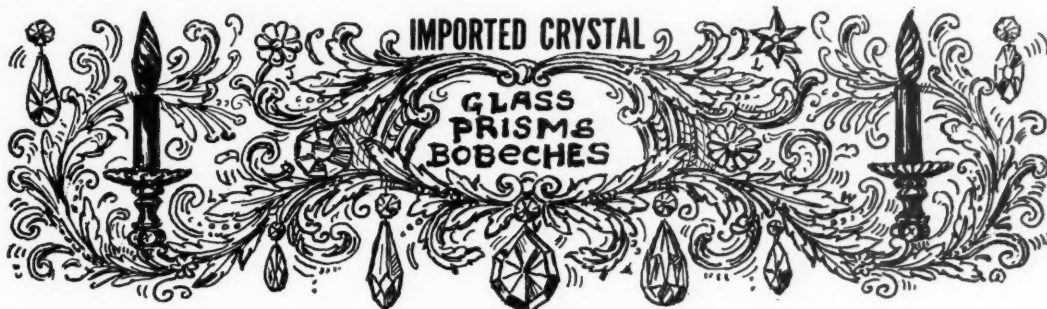
COMPLETE DOLL

HOSPITAL LABORATORY

Eleven Essentials for Doll Repairs (Contains) BLENDED COLORS for Blond, Brunette and Red Hair Dolls, SPOTSAWAY to clean dolls, GLASS WELD to mend beads, ornaments, etc., GLUE for the tougher parts, CEMENT FILLER to build parts, DULL DOLL GLAZE to seal all repairs, COLORS for Lips, Cheeks, Eyebrows and our Booklet on CEMENT AND GLAZE USERS. Value when bought separately \$6.20; Cost of DOLL HOSPITAL LABORATORY \$4.90.

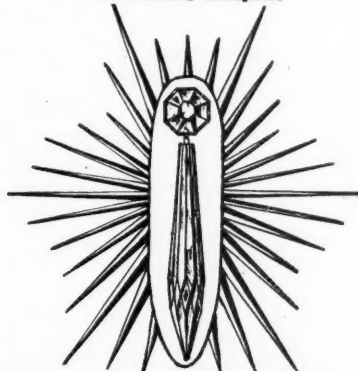
TRACY and WHITE

Box 549
RUTLAND, VERMONT



SPECIAL — IMPORTED CRYSTAL GLASS PRISMS

Are available in all their Sparkling Brilliance and Clarity, at reasonable prices. If you are looking for a way to freshen up your products — to give them new life and new beauty and new selling power — order these imported Crystal Glass Prisms. All new, never been used before. Artistic for chandeliers, Candlesticks, Lamps, etc. PREPAID. Money refunded if dissatisfied. Checks accepted.



PRICES REDUCED

Imported "U" Drop Prisms
12c ea. in 100 lot orders.
14c ea. on orders less than 100
Size 3 1/4" overall.
Postage and Handling on
prisms, extra 35¢.

PLAIN COLONIALS
No. 100
4" overall \$.38 ea.
5" overall .39 ea.
6" overall .50 ea.
7" overall .75 ea.
9" overall 1.50 "



STAR COLONIALS
No. 108
4" overall \$.38 ea.
5" overall .39 ea.
6" overall .60 "



PENDALOGUES
No. 6
3 1/4" overall .30 ea.
3 1/2" overall .48 ea.
4" overall .50 ea.



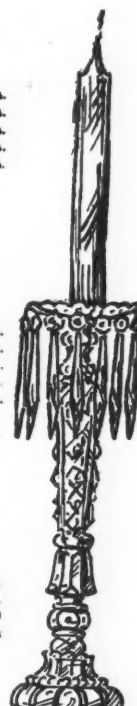
CUT SPEARS
No. 131
3 1/4" overall \$.31 ea.
5" overall .49 ea.
6" overall .76 ea.
7" overall 1.15 ea.
9" overall 1.85 ea.



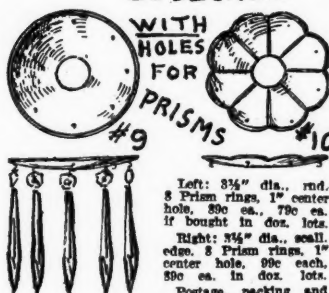
PLAIN SPEARS
No. 130K
3 1/4" overall \$.37 ea.
5" overall .45 ea.
6" overall .60 ea.
7" overall .90 ea.
9" overall 1.67 ea.



U-SPEARS
No. 210
3 1/4" overall .15 ea.
5" overall .30 ea.
3 1/4" overall in 100
lot orders 12c each

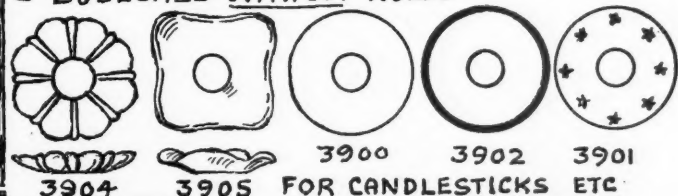


BOBECHES



Also have other type made bobeche to fit hurricanes, chandeliers, candlesticks, etc.
Write for catalog.

BOBECHES WITHOUT HOLES



3" diameter, 1" center hole. Imported Czech Bobeches. It's a sure-seller, it's back again, and we've got it! Made in different styles to fit any candlesticks. Protects tables and cloths. Catches tallow drippings. Priced as follows in dozen lot orders:
3904 59c ea., 3905 49c ea., 3900 29c ea., 3902 39c ea., 3901 39c ea.
Only sold in dozen lots at this low price. Postage, Packing and Insurance, extra 30¢.

Glass & Wire Supply Co., 296 Broadway, New York 7, N. Y.

IMPORTED PRISMS ★
IMPORTED BOBECHES ★
CHANDELIERS FRAMES
LAMP BASES ★
CRYSTAL CANDLESTICKS
CRYSTAL EPERGNETTES ★

ELECTRICAL SUPPLIES ★

Lamp Parts - Supplies

AND EPERGNIONS ★

LAMP PARTS ★BEAD CHAINS ★

TUBING
PLATE HANGERS ★

FITTINGS
RAYO LAMPS ★

HARPS
GLASS CHIMNEYS ★

SHADE HOLDERS
CORK ADAPTERS ★

FINIALS

BURNERS

★

Imported prisms in crystal and colors. Many sizes and types. All sizes brass plated harps—undersocket and screw-on. Brass sockets—many different types. Instant converters, quick converters, cork adapters, galley adapters.

LET US SUPPLY YOUR LAMP NEEDS. WHOLESALE AND RETAIL.

★

WALLS

BRACKETS

★

SEND FOR FREE CATALOGUE.

L. H. KASSEL & CO.
FORT WORTH, TEXAS

★

Retail merchandise shipped POSTPAID to all 48 states.

DEALERS: Send shop name for attractive discounts.

Floral: 6x8" & 9x12"
Birds: 9x12"

Fashion: 6x8", 8x10" & 9x12"
Religious: 9x12"

PRINTS: Religious, floral, fashion, birds, ships, hunting, landscapes, pin-ups, C & I, nursery — prints to fit every need. Send 10c for illustrated list. Sorry, but post-card inquiries will not be answered. 10c will be refunded on first order.

DEALERS: USE LETTERHEAD OR BUSINESS CARD FOR SPECIAL DISCOUNT SHEET.

CARVED WALNUT PULLS

4 3/4" - 60c each

6 1/2" - 65c each

8" - 70c each

Kindly include 40c for parcel post. All overage will be refunded.

FINISHING SUPPLIES!

Our 10c list also includes many items necessary for restoring and refinishing antiques; all first quality. We still have a few copies, soiled, but contents perfect, of "REFINISHING ANTIQUE WOOD AND METAL." Price \$2.00.

YE OLDE FINISHING SHOPPE

534 Second Street, Portsmouth, Ohio

JUNE RABOURN

LAWTON,
KENTUCKY

1. Early flint Victorian covered compote, Lee Pl. 18. Cover fits in scalloped, 8 1/2" tall.....\$25.00
2. Pink Flourette cased satin bulbous water pitcher.....\$3.50
3. Flow, blue "Whampoo" deep saucer.....2.00
4. Emerald green Croesus butter.....13.50
5. Fr. primitive prints, Lake George and farm scene. Fine mah. frames, gold liners. Overall meas. 10x12". Pair.....28.50
6. 4 Matching early flint Ashburton goblets, Each.....6.50
7. Exquisite large cov. cracker jar. Painting of draped figure with garden tools, cupids on cover. Signed C. Larsen and Amon.....15.00
8. Colored cruets: Clear to amethyst, enamel dec. \$12.50; sapphire blue INVT, amber handle and stopper \$18.50; amber with blue handle and cut stopper.....18.50
9. Hobnall with amber ruffled band, fine quality; spooner \$8.00; covered sugar, amber hob. finial \$14.00; creamer, applied handle, pontil.....12.50
10. Beautiful chafing dish, complete, polished, copper with brass trim, cabriole legs, flowers on knees and cover.....23.50
11. Round, deep mah. shadow box, 16 3/4" diam., 5" deep, fine condition.....20.00

WRITE WANTS. STAMP.

WELLESLEY ANTIQUE SHOP

34 Church Street, Wellesley, Mass.

Late Inverted Strawberry: 5" vase, 2 handles, \$5;

8" bowl, \$5.

Blue German Delft: cov. box shape of heart, 3" widest, \$6.50; oval cov. soap dish, \$7.50. Windmills on each.

Quimper barber bowl, peasant woman des., \$10.

Cottage: 2 goblets, ea., \$4.50; covered sugar, \$7.50; 6" plate, \$4.50; 5-5" sauce dishes, ea., \$3.

Oak bailot box with handle, \$4.50.

Good Luck footed cakestand, 10" wide, \$8.50.

Irish Boieck 9" cake plate, open handles. Des. of grapes and head of Pan, or satyr, \$10.

Brown Rockingham 9 1/2" fat water pitcher, men's heads in medallions on sides, \$10.

Large pink luster mug, 3 1/2 x 3 1/2", chrysanthemum pattern. Proof, \$18.50.

Lg. Rose Medallion shallow bowl, 10 1/2" wide, 2 1/4" deep. Early, heavy, with gold rim. All over des. of birds, butterflies, flowers, books, scrolls and fans, \$25.

The Antique Shop

Shop Number One Patio Market

Box 176

Old Albuquerque, New Mexico

- Fish Set, 11 plates, sauce boat, 25" platter. Beautiful hand-painted Limoges, heavy gold edge, all signed by artist. Perfect except for slight repair on edge of platter, unnoticeable \$125.00
- Copper luster pitcher, 5½" tall, 1½" dec. band at center. 25.00
- Staffordshire dog, 13" tall, white with gold trim. Perfect 35.00
- Staffordshire clock, original face, runs perfectly 42.50
- Carved ivory Chinese fan and box. Exquisite 15.00
- Platter, Staffordshire, about 1820, blue. Southampton Water Front scene. 15" 42.50
- Platter, Early Clews, 20". Lavender flower & butterfly design 32.50
- Toby jug, pig in gray suit, apron and chef's cap, holding bottle and glass. Nose is spout. Red lining. 11" tall. 30.00
- Caster set. Silver holder, 6 bottles, complete. Original 35.00
- 2 Exeter bowls, white friese & figures, green background. Metal band at top. 3½" tall. Each 25.00
- Salad set, Limoges. Plate, bowl & 6 salad plates. Gold and green band on each piece is different. Perfect 45.00
- Plate, Imari, 8". Very old. Two slight flakes & small crack. 12.50
- Pitcher, amethyst with enamel. 12½" tall. 75 yrs. old. 30.00
- Pitcher, bottle green, blown, enamel with fluted top. 10" tall 17.50
- Pitcher, Bullseye & Fan. Emerald green, gold trim. 10" tall 20.00
- Lamp, GWTW, burnt orange bowl and base, apple blossom trim. Original. Electrified. Perfect 50.00
- Lamp, GWTW, ivory base, green bowl, brass fount, frosted Fleur-de-Lys shade. Electrified. Perfect 35.00
- 12 Dinner plates, Royal Copenhagen. Lt. blue decorated border 70.00
- Chocolate set, pitcher, 6 c/s. Pink roses with gold. Nippon. Dainty, fragile, perfect 47.25
- Compotes, open: 8½" D/B; 8½" Honey Comb; 8" Moon & Star; 9" Snail; 8" Panel Forget-me-not. Each 15.00
- Westward Ho, low, 8" diam. Compotes, covered: King's Crown, 10½" 20.00
- Clear Panel and Fine Cut & Feather, each 15.00
- Tumblers: 1 Bungalow; 1 Bullseye; ea., \$7. 2 Hobnail, ea. 4.50
- Goblets: 2 Thumbprint, ea., \$7. 2 Panel Thistle, ea., \$5.50. 2 Plaid, ea. 3.25

Transportation Extra

Stamp for Reply or Additional Lists

OIL LAMPS ELECTRIFIED

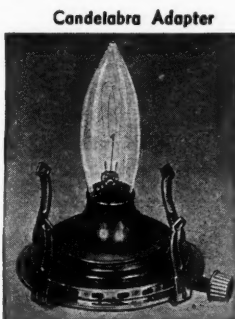
at low cost ...
quickly ...
NO TOOLS
NEEDED



with NALCO Solid Brass ADAPTERS



Oilite Adapter



Candelabra Adapter

Just unscrew and replace oil lamp burner with a Nalco Adapter (complete with switch and cord). . . Faithfully preserves appearance of the old burner.

There's no fitting problem! Nalco Adapters are furnished in several standard sizes to fit different model oil lamps.

Rayo Burner Adapter

Four Different Styles

Oilite Adapters:

(Upper L.): Accommodate standard-base lamps—for practical working and reading light.

Rayo Burner Adapters:

(Right): Accommodate standard lamps—replace burners used in large, round-wick Rayo-type oil lamps.

Candelabra Adapters:

(Left): Accommodate candelabra-base lamps—for candle-light glow.

Electric Wick Adapters:

Accommodate Nalco Wick-O-Lite lamps—for low light of burning oil wick. (Not shown)



Write for literature and prices.

DISPLAY FOR NALCO
ADAPTERS AVAILABLE
FOR DISTRIBUTION TO
DEALERS.

NORTH AMERICAN
Electric Lamp Co.

1075 Tyler Street

St. Louis 6, Missouri

JOHN D. MOFFATT

P. O. Box 7, Station J,

BUFFALO 8, N. Y.

Dealers' delight! Prowlers' paradise! TWO FLOORS of fine antiques, china, furniture, rare prints, at down-to-earth prices.

CROSS-SECTION:

- Large "Franklin at the French Court," fine walnut frame, g. l. liner, 51½x39" over all. Proof plate, 1853 \$ 80.00
- "Custer's Last Stand," 14½x19" frame. Pub. 1899. Colorful 12.00
- Tin Gunpowder flask, pewter top, orig. label. "Superior Gunpowder," 1854 5.00
- 1881 Rogers silver pl. punch ladle, 11". Vintage patt. 6.50
- Ship's Bullseye signal lantern, alcohol burner Set of 6 lovely fruit plates, col. bands. 27.00
- Old tin coffee can or pail, bail hdlc. 5 lb. "Gariand Blend Coffee," Sears, Roebuck. 5.00
- 18th cent. leather fire bucket, orig. red ptd. British Coat-of-Arms & g. l. Some wear but rare 18.00
- Lge. eagle nutcracker, table model, iron. 6.50
- Set 3 cream pottery molds, ear corn. 13.00
- Solid copper stew pot, long hdlc. 9½" diam., 5½" tall or pail, bail hdlc. 12.50
- Set 14 carpenter wood planes, 2 surface, 12 molding. Steel blades 15.00
- Leather bound, brass studded trunk, 20"x 11½"x8½", iron hdwe. 12.00
- 1879 Showboat copy music score & lib. H. M. S. Pinafore. Slight wear. 2.00
- 1880 Bernhardt, "Frou-Frou," music score & lib. 2.50
- Ship's clock, Waterbury, running 15.00
- Stag hdd. carving set, Meriden 6.00
- Pine clock, 8-day, brass wks., refin. & running 18.00
- Copper coffee pot, 8-cup, burnished. 10.00
- 2-Wheel iron coffee mill lamp, wired. 33" to final. Dated 1875 38.00
- Sea Captain tobacco jar, porc. 10.00
- Wheat & Berry Ironstone water pitcher, 2-qt. Meakin 8.75
- Pretty walnut 4-leg drop leaf table, nice grain, refin. 45.00
- Swag cherry 6-leg drop leaf table, refin. 125.00
- Cherry button-turned desk-table, gallery rail, drawer, shelf. Refin. 35.00
- Maple 1-dr. table, cr. mahog. drawer. 25.00
- Cherry Heppelwhite 1-dr. table, tapered legs M. T. walnut commode, #28; M. T. walnut single cabinet, #20; M. T. walnut serpentine table. All white marble. 28.00

(Note: Prices include crating.)

Large stock rare old prints, 18th, 19th cent. Old & rare maps, copperplates, lithographs. \$2 deposit brings you large assortment on approval. Beautifully colored, matted. Huge discounts to dealers. Send 3c stamp for free Monthly Catalog; same guarantees as HOBBIES' ads. Active request file maintained. DEALERS WELCOME!

ATTENTION DEALERS

At Lowest Prices Ever — Immediate Shipment
Our Everlasting and Always Popular

BOSTON POST LANTERNS

IN SOLID
PURE COPPER

Three Sizes

Large

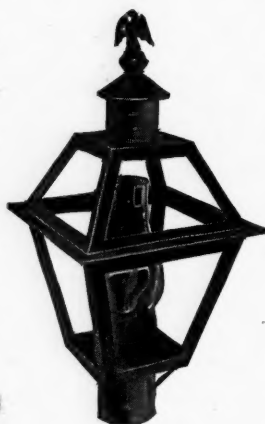
29" High 12½" Wide
Post Base 4"
\$12.00 each

Medium

22" High 10½" Wide
Post Base 3"
\$9.00 each

Small

19" High 8½" Wide
Post Base 2½"
\$7.50 each



IN HEAVY TIN
Dull Black Finish

Three Sizes

Large

29" High 12½" Wide
Post Base 4"
\$9.00 each

Medium

22" High 10½" Wide
Post Base 3"
\$7.50 each

Small

19" High 8½" Wide
Post Base 2½"
\$6.00 each

Prices include all necessary wiring, solid brass eagle on top, eight glass panes to afford maximum illumination, large glass chimney; and if electricity is not available we will substitute a copper oil-burning lamp at no extra cost.

Send 10c for catalogue No. HM for information on post lanterns, hanging and bracket lanterns, brass frames, sconces, door knockers, silver tea sets, trays, etc. Requests for wholesale catalogues must be on dealers' stationery.

GUARANTEE: All our items are sold on a money-back basis. If for any reason the buyer is not satisfied, a full refund will be cheerfully given.

Each piece stamped in the metal: "Made in 1949" to

RICHARD R. FINE & SONS

73-79 Leverett Street,

Boston 14, Mass.

Early American Designs For Painting Trays, Etc.



Obtained by Susan Andersen, Rhode Island School of Design graduate, from originals, during thirty years of collecting and restoring these items.

Set A-50 contains ten fine old designs; 3 large trays, 3 smaller trays, and 4 designs for any article. Full beginner instructions. Sold only by the set, ea., postpaid, \$3.00.

CUT STENCIL SET, 8 units, on stencil paper, ready to use. By combining units, decorations for any article may be obtained. With instructions, postpaid, \$3.00 per set.

Colored Bronzes, 6 shades, 50c an ounce.

Reseat Your Rush Chairs Yourself

5 pounds best quality FIBRE RUSH (not cane), simple directions for rerushing, postpaid, \$4.00 (Enough for two seats, or better)

ANDERSEN'S ANTIQUES

P. O. Box 5,

Stockton Springs, Maine

I have decided to let antiques "GO HANG" this month so **VERA GIBSON OFFERS:**

1. Iron muffin ring with hearts.....\$ 8.50
 2. Iron muffin ring, apple, pear, nut, etc., each different.....10.00
 3. Ordinary iron muffin rings, square and round, several, ea.....4.50
 4. Reinished pine wooden Dutch shoes, fixed for hanging, pr.....8.50
 5. Walnut large hand carved match holder, considerable leaves, etc.....7.50
 6. Iron hymnal from old church, lacy and pretty for cook book decoration.....6.50
 7. 2 Sizes solid brass towel holders, used on old trains, small \$7.50; large.....15.00
 8. Dated 1802 covered iron match holder with hanging dog.....6.50
 9. Reinished pine salt box, large.....6.50
 10. Iron bracket lamp, complete with clear font. Have one amber font \$10.00—font only but YOU know they're unusual.....7.50
 11. Long handled 3 footed iron skillet.....5.60
 12. Pair old fashioned iron scales with pulley effect.....4.50
 13. Old covered iron tea kettle with iron prong to hang, complete.....7.50
 14. China match holders: 1 a lady's slipper, 1 with red roses, 1 with pink roses, 1 small white and yellow flowers, 1 multi-colored flowers. All hanging, of course. Each.....7.50
 15. 1 Extra fine, extra large pink and white coloring striker on the side china match holder.....12.50
 16. Black iron soap dish.....6.50
 17. Reinished walnut comb and brush what not with new mirror.....25.50
 18. Hanging hat rack (folding), 10 places to hang hats, white knobs.....7.50
 19. Reinished wal. 4-shelf what not carved sides.....12.50
 20. Reinished early pine hanging cabinet, solid door, shelves, etc. inside, a honey.....37.50
 21. Reinished solid walnut hanging cabinet, 2 glass doors, shelves inside, 3 small drawers below, all with white knobs.....40.00
 22. Sm. Jasper plaque, uneven edge, raised angel.....10.00
 24. Large Wedgwood plaque, boy & dog in such heavy relief look like 4" relief. Unusually handsome study.....25.00
 25. Reinished heavy crude pine dough trough fixed for hanging, beautiful grain in wood.....10.00
 26. Pair reinished walnut deep frames, original gold liner, reproduction rose prints, pr.....17.50
 27. 6 Sided deep walnut shadow box with new mirror.....25.00
 28. Walnut hanging paper or magazine rack, reinished, simple floral cross design on front.....17.50
 29. Hanging iron kitchen lamp with white shades, made in late 1800, not wired.....20.00
 30. Reurnished brass, wired, pink and opalescent rib large hall lamp.....32.50
 31. Set 3 bells on straight piece for hanging on door, etc., set.....3.50
 32. Wal. towel rack, mirror in back, reinished.....12.50
 33. Large brass key for ornament, etc.....2.75
 34. Several nice mirrors, single and pairs of picture frames in pine, maple.....Write
- If you're dizzy from even thinking about hanging the above, give a thought to the floor—Corynne Hudgens' hooked rug patterns can be purchased from my shop. Mrs. Hudgens' patterns have taken over 70 prizes throughout the United States at various exhibitions. Write for descriptive literature. Blended materials can also be purchased here for flowers. Special this month, **THE PORTLAND 36x54"** floral and scroll. The flowers are roses, jonquils and iris. \$4.50. Hooked rugs complement your antiques. Watch for date of free hooked rug exhibit and open house at my shop this Fall.
- DEALERS:** If you are accumulating your stock early for the Xmas trade—keep me in mind. I can furnish you fill-ins or big shipments—weekly or monthly, or when you say the word.
- TEA LEAF and Moss Rose collectors:** I specialize in these patterns. Write your wants.
- INDIVIDUALS:** If you can't COME IN AND BROWSE AROUND as I invite my local customers, write me a letter. I carry a diversified stock of furniture, bric-a-brac, lamps, etc. but no pattern glass.

Stamp, please. Cartage on all items extra.

VERA GIBSON, Antiques

615 West Capitol,

Little Rock, Arkansas

Downtown Little Rock, across from Federal Building and in sight of State Capitol

MARGARET H. JOHNSTON

- 1 Primus Ave., Boston 14, Mass.
- Blue Canton covered dish, 9½x8½", decorated inside and out.....\$18.00
- Dark blue Staffordshire oblong dish, marked Adams, 11½x8½".....15.00
- Ironstone tureen, cover, ladle, and plate. Four perfect pieces.....30.00
- H. P. shallow dish, diam. 10¾". Colors: green, gray and pink. Pierced edge. Apple blossom design.....12.00
- 2 M. G. candy dishes, one with lattice edge and one with handle, 5½".....3.00
- Mandarin fan, black lacquer sticks, black lacquer box.....25.00

SUMNER W. SHANE, Antiques	
R. F. D. Rt. 3,	Duxbury, Mass.
We Carry a Full Line of the Following:	
Marble top tables, small oval. Each.....	\$29.00
Marble top tables, medium oval. Each.....	35.00
Marble top tables, large oval. Each.....	40.00
Marble top tables, small rectangular. Each.....	18.00
Marble top tables, large rectangular. Each.....	25.00
Pine 3 or 4 drawer cottage chests in the rough. Each.....	18.00
Pine lift top dry sinks or commodes, in the rough. Each.....	16.00
Black walnut square, small deep picture frames. Each.....	3.00
Black walnut oval, small, deep picture frames. Each.....	7.50
Banquet lamps, assorted sizes, buffed and wired with a beautiful old shade. Each.....	35.00
Marble top commodes, double door, in good condition. Each.....	35.00
Brass and copper chafing dishes, complete and beautifully polished. Each.....	15.00
Express or freight collect. Prices include crating. Please send check with order.	sc

MeLEE ANTIQUES

831 - 8th St.,	Waukegan, Ill.
Pr. cut gl. perf. btles.; orig. stopp. Lovely.	5.50
Cond. set: oval tray, 2 lge. cruets, s/p, silver dec. 1 salt top miss. Beaut.....	8.50
2 Gold trim latt. edg. 5" pl., H. P. fig. & flow. Ger.; each.....	2.50
6 China butter plates; flow. cen. irreg. gold edg., each.....	.60
Caramel slag; spill holder, no harm chip.....	4.00
6 Duck decoys; wood. As they are. Lot.....	13.50
3 Duck decoys; wood heads. All.....	2.75
2 Vol. Zell's 1876 Encyclop.....	3.00
2 Daguerreotypes. Both.....	4.50
4 Assort. button hooks. Odd & nice. All.....	3.50
Blue & wh. fan; silver etch., been mended.....	2.75
46" Sq. silk shawl; ivory, 22" fringe, perf.....	6.50
46" Rd. silk shawl; green ombre, 22" fringe.	6.50
Few spots. Can be removed.....	6.50
39x48" silk shawl; orchid 6" fringe. Good.....	3.75
EXPRESS EXTRA.	sp

EARLY
AMERICAN
FURNITURE

to the
Wholesale Trade

For our current list write

W. J. FRENCH

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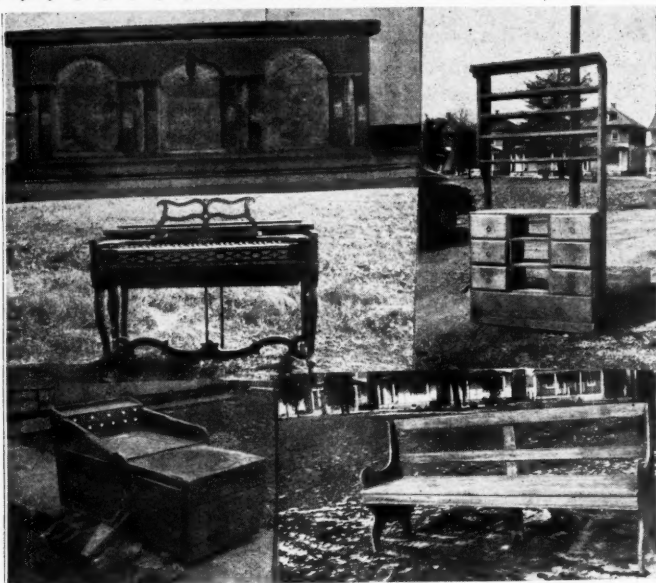
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5. Interesting red & white woven quilt, large head of Washington in the 4 corners.

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Service for 6 in Luster Tea Leaf, Choice cut glass compote, ice tub, salt & pepper, pearl & pewter tops. Rare brass Turkish coffee pot. Leeds plate, "Fox Hunt," circa 1800.

All Authentic -- Stamp please.
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6 Demi c/s, thin china, octagonal shape, H.P. English garden scene 1 cup few n. h. nicks, made in England	\$17.00
12 Sauers, matching above, lot	7.00
3 Lovely sterling napkin rings, "Bessie," "Helen," mono., lot	8.00
Burnished brass Cape Cod lighter	4.00
Nice pickle caster with tongs, clear glass,	3.00
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14. OPEN sugars, Round Shell & Tassel, \$3. Open Rose scarce, \$3. Grape & Pestoony Lovely CERES. Millard shows it in milk glass, \$2.50. 3 PANEL, chipped lid included
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3. Water pitcher, Maple Leaf pattern, ovoid shape, very unusual, 8"
4. Antique Haviland Wedding Band tea set: teapot, creamer & sugar, 8 dessert plates, 6 cups & saucers. Very fine old set
5. Amberina paneled vase, 6 1/2", graceful, lily shaped, perfect
6. Water pitcher, 8", Southern Ivy pattern, perfect
7. 3 Demi-tasse teaspoons, Strauburg pattern, sterling
8. Graceful pair brass candlesticks, early 19th century, 10"
9. Pair fine antique apothecary jars, 12" tall, gold decorated, 3" base, about 1820
10. Antique English 3-branch candelabra, with Sandwich type bobeches, 12" high, finest old brass I've ever seen
11. Pair white milk glass vases, 6" tall, Star and Shell design
12. Jam jar, Austrian, 4 1/2" tall, together with matching plate, Rosebud design, very pretty
13. H.P. celery dish, green background, with castle scene, Bismarck
14. Water pitcher, Dahlia pattern, 8"
15. Pair perfect Parian busts of children, 5" tall, museum quality
16. Fine marked Ironstone platter, octagonal shape, 12"
17. Sterling silver creamer, shaped like a cow, 5", heavy, cabinet piece
18. Antique brass clock holder, shape like cathedral, on a 2 step marble base, with modern clock, runs perfect, 7 1/2" tall
19. 6 Fine heavy sterling silver teaspoons, good pattern
20. Antique soup or punch ladle, 13", Sheffield
21. Brass and copper whisk broom holder, antique, quaint, 6", Pallas Athena on front piece, rare
22. Real old head used in the study of phrenology, with numbers, etc., 11 1/2" tall, interesting
23. Cake stand, Block & Fan, perfect
24. English copper fireplace decoration or coal shovel, pan measures 8"
25. Old naval cartridge case, with leather handles, decorated with royal crest, height 8 1/2", bright blue color, used for waste basket, etc.
26. Milk china, miniature lamp, with shade, complete, original, 7" tall, rare gem
27. Lobster pick, with narrow scoop on other end, heavy sterling, 7 1/4", used for mud-diers too, Gorham, Initialed
28. Solid silver wine taster, with old coin in bottom, dated before 1900, 4"
29. Solid silver punch ladle, over 100 years old, 12", heavy
30. Genuine antique miniature on Ivory, some in old frames, perfect cabinet piece
31. Confederate flag, 12 1/2", stars and bars
32. Hand chased Sheffield English tea and coffee service, 5 pieces, a real beauty, retails for at least \$225.00, my price
33. 6 Solid silver serving spoons, Fiddiehead pattern, antique, ea.
24. Perfume bottle, genuine Lalique, shape like a ducks' head, 6", amberish color, silver stopper, rare show piece
35. Confederate brass button, marked C. S. A.
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37. Beautiful demi-tasse c/s, real old
38. Handsome pair of cased dueling pistols, with all fittings, in mahogany case, 8 3/4", as clean a pair pistols as you've ever seen, perfect mint condition, just as I bought them out of a home
39. Quaint cabinet pieces, spectacle cases, with real 19th century, paintings on each side, average 4 1/2", ea.
40. Rose bowl, in the coin dot, in opalescent, 4"
41. Rose bowl, opalescent running to amber, 4", minor nick
42. Sugar shaker in the coin dot, opalescent, 5"
43. Sandy Majolica bowl, with rosettes and maple leaf, rare, olive green, 5"
44. Dresden type porcelain flintlock pistol, swell for gun collector, cabinet piece, mint condition, 16", only one I've ever seen
45. Audubon print, Havell, dated 1828, large folio, American gold finch or yellow bird, regular list price \$175.00. Very clean, Special
46. Solid gold antique pin, with moss agate, 1", Special
47. Genuine antique Carnelian pin, solid gold, 1 1/2"
48. Seves demi-tasse c/s, circa 1850, mint, rare bargain
49. Staffordshire historical plate, 9 1/2", Carpenter's Hall, real old, also many others including the famous Wharton house, ea.
50. Carnelian gold pin, with garnets, very attractive, oval, 2"
51. Egyptian Carnelian bracelet, ancient stones, mounted in silver, interesting pieces of old jewelry
52. Beautifully decorated heart shape box, marked Germany, real old, 4"
53. Rare set of teaspoons, all represent a complete orchestra, with band leader, etc. Turquoise marked sterling, all 12 are perfect and a real conversation item
54. Coin silver tablespoons, all dated before 1850, Initialed, all early American, silver-smiths, ea. \$3.00; teaspoons, of the same vintage, ea.
55. Books, all about 100 years old, contain colored prints of flowers, and also of old fashions, very decorative, ea.
56. Pink lustre c/s, circa 1750, perfect and beautifully decorated
57. Vinaigrette, circa 1824, by John Bettridge, Birmingham, 1 1/2" x 1"
58. Goblet, Waifle pattern
59. Goblets: Honeycomb pattern, fine, ea. \$2.00; Block & Fan Variant
60. Wine cups, Block & Fan, ea.
61. Set of 6 early American comb-back Windsor chairs, all perfect, circa 1850, one refinished, rare set, price \$200.00. Send 15c for picture
62. Silver plated chafing dish. Never used
63. Genuine Bohemian goblets, Dyer & Pine Tree, perfect, circa 1840, ea.
64. Vieux Paris porcelain dessert set: (that's 6 cups & saucers), 2 cake plates, 6 dessert plates, bowl, rich brilliant pink, with gold decorated border, with wheel shape foliated center, in gold with original patina, mint condition, of museum quality
65. Platter, Onion pattern, marked Meissen, 18 1/2", perfect
67. Trinket box, Staffordshire, hand holding, festooned decorated box, perfect, rare
68. Antique Newall post, over 100 years old, 7", perfect
69. Handpainted cracker jar, 6x6", round, richly foliated in bright colors
70. Seves fruit dish, circa 1780, bronze dore handles, on bronze stand, marked, brilliant blue, green and gold, gentleman playing musical instrument, with lady and girl close by, 16", perfect
71. Child's maple Windsor chair, 18th century, original condition
72. Old brass 7-branch candelabra, very fine, 22" high
73. Antique Toby jug, 8 1/2", fine old one
74. Old Ironstone platter, trimmed with brown, maple leaves and beaver in center, 12 1/2" x 17", marked Furnival & Sons, England
75. Pair Staffordshire recumbent lions, 3 1/4" high, perfect, brown glazed
76. 6 Sterling silver dinner knives, good pattern
77. Same as above, Fiddiehead pattern, ea.
78. Silver plated cake stand, like new, with handle, 7 1/2" high
79. Silver plated revolving bacon dish, oval, Queen Anne pattern, resilvered
80. Fine old brass, embossed chamber sticks, 3", fine quality
81. Fine Chelsea figure, boy and girl, at well, blue and pink, dress with added mirror, above 9 1/2", circa 1840
82. Pair fine old Waterford lamps, brass bases that can be used as candlesticks, height 8 1/4" overall, brass bases, 5", rare as they come. Pair

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FOLLOWING THE GREENAWAY TRAIL

By AGNES L. SASSCIER



"Playing Shuttlecock" in Birthday Book. Original painting as shown, about 10½"x7½". Collection of Mrs. Leroy Harza.



"Jumping Rope" in Birthday Book. Original painting about 10½"x7½". Collection of Mrs. Leroy Harza.



Illustrated from "The Birthday Book." Mrs. Leroy Harza collection.

When in 1946, Mildred Bruder Buchanan, head of the Public Relations Department of the Chicago Public Library, writing in her column "The Crow's Nest" for The Wilson Library Bulletin, suggested to all librarians that they make a very special effort to honor the 100th anniversary of the birth of Kate Greenaway, on March 1th, 1946, she little dreamed that the whole-hearted response to this proposal would bring forth a literal treasure trove of Greenawayana. It came not only from the fruitful shelves of the libraries and the collections of the librarians themselves, but from the countless private collections of Greenaway material that exist throughout our land, proof enough that the memory of this beloved illustrator of childrens' books, would remain ever green.

Practically every book ever illustrated by the young English artist, Kate Greenaway, came to light, many of them treasures beyond words. Some had literally been used to shreds, while others had been read and re-read, then prudently set aside with great care in family libraries. Often librarians in childrens' departments took sheets from their own prized copies, and framed them to better display their beauty to the groups of children who swarmed about them like bees about honey. Other librarians featured a story telling hour, choosing the childrens' favorites, from time to time. As a result countless children will grow up with a beautiful memory of the Greenaway books and stories, thanks to these far-reaching guardians of the childrens' rooms at the libraries.

In our own Chicago Public Library, the display of Greenaway material was extensive, including not only her books and almanacs, but countless items bearing designs after her work, of which more anon. It is toward the small original water color paintings by Kate Greenaway that I would like to draw your attention. Mrs. Leroy Harza, of Highland Park, Ill., was one of the early ardent collectors of Greenaway in this locality. In her outstanding collection which she so generously lent at the time, were seven original, signed, water color paintings by Kate Greenaway. Visitors at the library were thrilled with their beauty, but little did we realize the avenues of delightful research they would open up for us. We were to re-awaken to the delight of some of our childhood memories, to re-live again those care free days of "See Saw", "Ring a Ring a Rosy," and a "Dillar a Dollar a Ten O'Clock Scholar." On all sides collectors began gathering the books illustrated by Kate Greenaway and many went in search of items bearing the designs of her precious children.

About a month ago, I was invited to luncheon at the home of Mrs. Harza, and brought along some of my latest acquisitions for her and her guests to enjoy. I in turn again thrilled at every item in her collection, which has certainly been grow-



"Playtime" in Day in A Child's Life. Original painting about $8\frac{1}{2}'' \times 5\frac{1}{2}''$. Collection of Mrs. Leroy Harza.
 "Higgledy, Piggledy" in Under the Window. Original painting about $9\frac{1}{2}'' \times 7''$. Collection of Mrs. Leroy Harza.
 Original paintings, first $10\frac{1}{2}'' \times 6\frac{1}{2}''$; second $10'' \times 7''$. As yet unidentified with any published work. Collection of Mrs. Leroy Harza. Third painting, "Holly Gatherers" in mediaeval spirit. $9\frac{1}{2}'' \times 6\frac{1}{2}''$. Collection of Mrs. Birch H. Baker.

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ing apace. In going over the original water colors again, I was possessed with a wild urge to track them down, and was startled to find that several of them were actually the original "models" used in her books. Mrs. Harza and I talked it over, and she was as delighted as I with the idea. When I left for home I was carrying away in a straw Guatemala saddle-bag, these priceless paintings of Kate Greenaway.

Bright and early the following morning the search began. Every book in my collection illustrated by K. G. was brought out and gone over page by page. My hunch was right, and when I finally came on a picture in "Under the Window," taken from one of these originals, my delight knew no bounds, for in all probability this was one of a sheaf of fifty illustrations she had taken to Edmund Evans, together with her little verses, and which he had received with so much enthusiasm. He in turn passed them on to George Routledge the publisher, with the suggestion that they be presented in book form. Routledge sent them on to Locker-Lampson, the lyric poet, for criticism. They met with his instant approval and resulted in her first published book in "Under the Window." It brought her wide fame, and was the forerunner of a long list of books illustrated, and in some cases, also composed by her.

Kate Greenaway set herself a daily schedule, with the result that she built up a large file of small paintings on which she could call whenever a new book was planned. Her diligence thus accounts for the numerous illustrations by her, which appeared in so many books.

For the reader's information, this article shows photographs of some of her original paintings and how they were sometimes revised, adding or omitting figures or backgrounds as used in the final publication. For instance, the model for "Under the Window" shows in "Higgledy, Piggledy, See How They run," the number of original figures brought closely together. In the book are added the figures which imagination tells us were still following, the piper being eliminated. Remembering that ten years later, in 1888, Kate Greenaway illustrated Robert Browning's "Pied Piper of Hamelin," we can well realize that the need for this later book had been sown in her earlier work. Her Piper in Browning's tale is sublime, her children smooth and clear cut. You will recall that John Ruskin wrote, "It is the grandest thing she has ever done," remarking at one time of her facility in gracefully arranging countless figures.

In turning the pages of a "Day in a Child's Life" I came upon the second illustration "Playtime." With keen delight I followed the figures; The first four are identical, but reduced to the scale of younger children. The fifth figure has been removed and replaced by three small children; the last figure is the same as in the original model. The added

high picket fence and house is a splendid back-drop for the small children. It is written of Kate Greenaway that she could at will and with little effort follow an idea for her own books, but that she found it more difficult and less to her liking to follow the ideas of others.

Another picture shows the original model for one of the illustrations for the "Birthday Book," with only slight variations. A second illustration for "The Birthday Book" depicts the two central figures from the original model. A house has been added to the background, the other figures eliminated.

The remaining original paintings of Mrs. Harza's have not as yet been found in any of her published works. It may be that they were small scale drawings of larger paintings that were exhibited and sold at various galleries. The picture of two young girls done in the mediaeval spirit, with lovely coloring and gold background titled "Holy Gatherers," is the property of Mrs. Birch Baker of Chicago. It is also a signed original bearing the magic K. G. as do all the originals of Mrs. Harza's.

In the early water colors by K. G. we find the colors used were quite bright and vivid, evidently a result of her work in the early toy books. As she developed, we notice a toning down to more delicate shades, as a gentle promise of the exquisite work to come.

Following the elusive clues along the Greenaway trail, is as exciting to the Collector, as is the solving of an intricate Mystery Story by an avid Mystery fan.

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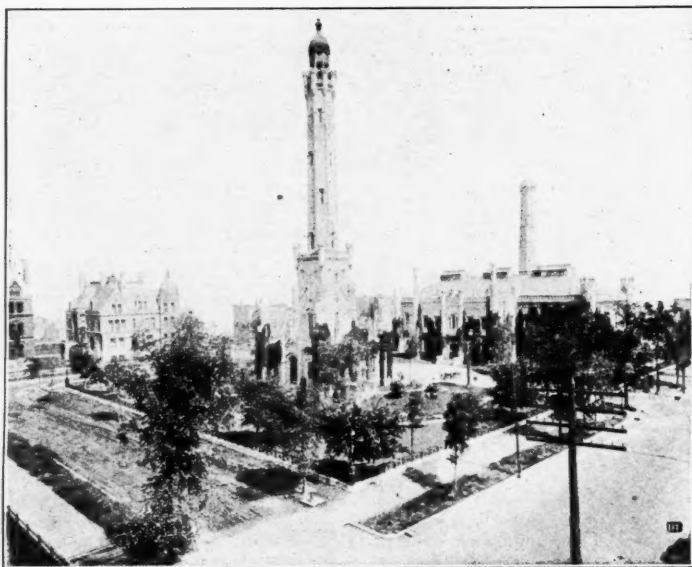
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For the Tourist--Collector

LITTLE TOWER, BIG CITY

By BARBARA M. SMITH



OLD WATER TOWER

"This water tower, completed in 1869, marks establishment of Chicago's second water works. Although most other buildings of pumping system were burned, it stands as a principal memorial of 1871's Great Fire."

As towers go, the Chicago one bearing these words in bronze, is not so very big or so very tall. Its beanstalk height contrasts sharply with a range of modern giants a few blocks in the distance. Against the tower's east wall is busy plush Michigan Avenue, a broad stroke of pavement sweeping north and south across the breadth of the city. This is Chicago's welcome mat: her big red carpet for the many-wheeled, footsore caravans which forever come and leave, touch and go on her streets. Flanked by such intrusions, the old tower, nevertheless, hints of solitude. It has a pleasant feeling of endurance and vintage about it, like the soil. And it landmarks this city of almost four millions.

Chicagoans take the tower's homespun architecture in their stride; in fact, take heart in such unexpected dissimilarity rising up out of their parcel of earth. Only strangers are apt to regard it as an antiquated riddle question-marking the landscape. Set off by four separated sections of lawn made by crosswalks, there is no mistaking the countrified appearance of the old tower. The

irregular stones, thin domino shapes somewhat unevenly stacked by today's standards, have the fragile tallowy tone of age which yellows under the sun. At night, the whiteness is restored by lights in its center turret, giving the tower the look of a phantom, seeming at once intimate and far removed.

Not remarkably, there is a soft slowing of Time once you come under the shadow of this site. It is no more startling than a change in the wind's direction. Here the tempo fastens itself upon memories, and old images, suggested, press stronger than the moment or the hour. No other part of the city is so at leisure, so sure-footed, so well attended by history's credentials, hard come-by. The tower, more than anything else you see is the looking-glass for another age.

"The Magnificent Mile," the stretch where the tower stands is made up of tall monumental outlines. Nearby buildings punctuate the sky with their cells of window-light — high, suspended and shining in the air. Shop-faces along the avenue glass in collections of color and form in a powerful mosaic which is pre-

tender to the throne of every large city. Splendor and progress makes up its character, and competition is keen. It is not reasonable that such forces step aside for anything else.

To cast shadows on a lesser thing is done easily enough by them. To grapple with an old timer at one with many of the city's great legends seems to be another matter, another realm, inaccessible. Here is the elusive role played by the tower, a disciplined mixture of myth and substance, as keepsake from the past. The big city, for all of the twentieth-century urgency in her make-up, remains strangely sentimental and clings fast to the notion of an old tower holding within its historic walls so much of the incontrovertible meaning of herself.

Time was when this was prairie town, and before that, a settlement, a fork in the wilderness. And time, too, when it mattered, not at all, that there was no water tower. The land was a sprawling mud flat, forever moistening itself on a leg of water flowing into a large lake. The river was the River of the Wild Onion, and its companion, Lake Michigan. Householders dipped for water at will, the lake supply being pure and inexhaustible. Familiar was the sight of vendors walking the streets with their casks mounted on wheels, making their precarious profits by selling water at a dime a barrel. These were Fort Dearborn days.

All might have continued at such a pioneer-and-Indian pace, most likely, had not the village soon become the stopping point for larger numbers each year. The population doubled, trebled; Chicago was taking on the habits of an overgrown town, straining at its boundaries. Not long after, she entered into an even bigger arena as a sister city of New York, Philadelphia, and St. Louis. The year was 1837.

As industries came and settled down for good, more and more refuse was found carried by the river into Lake Michigan. More and more, the water became a peril to the city's health. Typhoid fever followed, casting an omen over the city when such diseases as typhoid were looked upon more as an affliction sent of God than as a problem of sanitation. It was in 1851 when attention became focused so sharply on the need for a larger, cleaner water supply that the first water works were built at the foot of Chicago Avenue. These went down twenty years later in the Great Fire.

This gigantic water problem was to continue to provoke the city during other times, not too far in its future. 6,400,000 gallons of water daily was a tidy sum to reckon with in the late '50's, and Chicago was calling for more. Four years later, the first water tunnel reaching out two miles under the bed of Lake Michigan was completed and put into service. On this same day, March 25, 1863, the city laid the cornerstone of a new pumping plant and tower. one-

half block west of the original one. This is the relic tower that still stands today. For those days she carried a healthy price tag — \$3,146,383.14. What a far cry to recall that an earlier generation grandly called for the first well to be dug on the north bank of the Chicago River, and that \$95.30 paid for it in full!

As a two-year old, the tower dealt with the Great Fire, and survived. Early Chicago was a city of pine and tar-paper, having only a smattering of brick and stone in her landscape. She was easy prey that October in 1871. A drought further encouraged catastrophe, and human errors ran higher than we like to be reminded. A high wind was blowing on the night of the 9th, and with the help of the O'Leary's cantankerous cow, all Chicago was doomed. When the flames had burned themselves out, the tower looked upon a scene dead and ashen, filled with the hungry and the homeless, facing a fight to live and to build a new city.

The tower stood witness as reconstruction got underway. What took but overnight to destroy was years in the remaking, but this time the city's builders matched the old tower, brick for brick. Stone and iron became the rule of thumb. Twenty years after the Great Fire, not a scar remained of that holocaust.

Soon came the Elegant Eighties with its influx of wealth and empire builders. In time, the tower watched the spectacular engineering feat of reversing the current of the river, abolishing forever the dangers of

bad water. Looking west, she saw the railroads spread a gleaming network of track and rail over the land; eastward she watched the city "discover" its lake front, and near the turn of the century, she helped greet the throngs who beat a path to the gates of the World's Columbian Exposition. These are some of the dividing marks in the city's history which the tower witnessed, and after which Chicago was never the same as before. I think it can be said that the city and the old water tower are very nearly alone today in this close rag-to-riches relationship. And were the tower to go, the loss would not be Chicago's alone. It would mean a disinheritance of Memory, in part on which to build the give-and-take of today.

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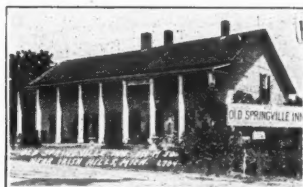


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HISTORICAL RECORDS

Conducted by STEPHEN FASSETT

On the Future of Record Collecting

By STEPHEN FASSETT

What is the future of 78-R.P.M. discs? In these days of revolution in the phonograph world, this is a question which is troubling more and more collectors of historical recordings. It is the L.P. disc, of course, that has wrought such a change in the record situation here in the United States. In spite of the fact that it can be used only in conjunction with equipment especially designed for it, the Long Playing "Microgroove" disc has won a startlingly swift and complete success. Sales of 78-R.P.M. shellac records have dropped off with amazing rapidity. In consequence, most dealers, losing faith in the future of the 78-R.P.M. record, have been selling off their stocks of these shellac pressings at price reductions which are, to say the least, drastic. Many dealers, indeed, no longer care to stock new releases unless they are issued on L.P. In Europe, where so many fine recordings are made, the 78-R.P.M. disc is still standard, but even there its days seem numbered. By the time these lines appear in print, England will be having its first experience with L.P. discs. While the English are not so ready to discard the old for the new as we are, it is more than likely that in their own good time they will not fail to take advantage of the many important benefits of L.P., eventually switching to the new system as completely as we in the United States have already done.

No wonder, then, that so many people are saying the shellac record is doomed. Collectors of historical discs may shrug their shoulders and say "So what!" but they will do better to consider the situation from all angles and study its implications to their full extent.

The manufacturers have promised that they will continue for some time to come to turn out record playing mechanisms which will handle 78-R.P.M. discs as well as 33's (and 45's). But the demand for 78's has dropped so fast that one wonders how much longer it will pay to manufacture equipment on which this type of record can be played. Is it not possible, even probable, that in ten years the 78-R.P.M. record and record player will have become obsolete? In the era of mass-produced standardized mechanism, the few who will want to play

78-R.P.M. discs in 1960 are going to have a tough time of it. Their position will be very much like that in which collectors of cylinders or hill-and-dale discs have found themselves in our time, and they will have to use out-of-date equipment or rig up special gadgets just as those of us must do today who want to hear these obsolete types of record. Obsolescence is a tough thing to buck. Not many will be willing to make the effort to buck it. On current equipment you can still play the majority of lateral-cut discs of the past 50 years. You can't do so with cylinders and vertical-cut discs, which explains why collectors of this type of record are so greatly outnumbered in the historical field by those who collect the standard lateral-cut disc; which in turn explains why a rare cylinder or hill-and-dale disc so seldom commands the price a lateral-cut disc of equal rarity is sure to bring. In other words, it is only because they could be played on current equipment that historical records of the lateral-cut type became so widely collected. As long as they can be easily played, their popularity and hence their value should increase with each passing year. During the past fifteen years we have seen this happen. But the phonograph record, unlike a postage stamp or a book, is not a complete thing in itself; it fulfills its function only when used in conjunction with the machine that reproduces it. There's the rub! When 78-R.P.M. phonograph equipment becomes obso-

lete, we may find that our precious shellac discs, which are living things now, have been reduced to the comparatively lifeless level of postage stamps, things which can still be collected, looked at, cherished, admired, swapped, placed lovingly on walls or in albums but which cannot be used for the one thing they were meant for: the reproduction of a performance by a great singer, pianist, violinist or orchestra of the past. Our Monarchs, our G. & T's, our Columbia grand opera discs may still have glamor but that's about all they will have. A discouraging and gloomy prospect, to be sure. Our brains may understand how probable it is that such a fate is in store for our treasured records, but can our hearts accept it? No! You and I, dear collectors, are likely to end up as cranks listening to obsolete records on obsolete phonographs. But as the years roll by our ranks of cranks will grow thinner and thinner until, finally, the pursuit of collecting historical recordings, *as we now know it*, will have ended in extinction.

So much for the records. If you are one of those who values the record itself rather than the performance contained in its grooves, then your plight is hopeless. You might just as well sell your collection and look around for another hobby, something which has to do with objects that are complete in themselves and which are not, like records, at the mercy of mechanical contrivances. But if to you the record is only the means to an end and owes its presence in your collection solely to its ability to reproduce a great performance by some bygone musical artist, then perhaps your future is better than it ever was before. The very electronic improvements which now threaten the usefulness of our rare old originals also hold forth the promise of a new kind of record collecting. Its form may be tape. Already a good tape recorder can be purchased for about \$100 whereas

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equipment for "microgroove" recording on long playing discs is far more expensive, far more difficult to operate and had best be left to professionals. With a good tape recorder one can make faithful copies of standard disc records. Since tape does not become worn through repeated plays, as all discs do, and since it requires so little storage space, it may well become the standard reproducing medium, supplanting even the LP disc. In any case, tape may prove to be the ideal way to preserve for the future the performances of the past which we now treasure in disc form. It is probably too soon to consider transferring one's entire disc collection to tape, but perhaps the time is not far off. Whether it be from tape or from some other method of recording sound for home reproduction, however, we may be sure that in the future we'll still be able to hear the voice of Caruso or the conducting of Toscanini.

What, then, is to become of our originals? Since, as has been pointed out, fewer people will be interested in them, their cash value is likely to decline, and hence their eventual fate is uncertain. It is my hope that they will be collected in huge quantities, by public libraries or by commercial organizations which could lend, rent or sell tape or some other kind of copy of any desired original recording to any interested person. It takes little imagination to see how greatly the boundaries of historical record collecting could be extended in this way. What an enormously rich and wide range of material there would be to choose from! So, if it's the music and/or the performance that you value, you have little to fear from the future and much to hope for. If, on the other hand, it's the record itself or its label that means most to you, well, what's to stop you from tacking it up on the wall just as you probably do now? If the walls crumble, and with them your records, you can always find something else equally satisfactory to collect. Who knows, maybe it'll even be reels of recorded tape!

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BERT WILLIAMS, A Thwarted Genius I

By JIM WALSH

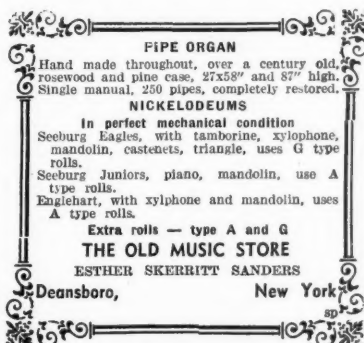
"Bert Williams is a tremendous asset to the Negro race. The fact of his success aids the Negro many times more than he could have helped the race by merely contenting himself to whine about racial difficulties. The fact is that the American people are ready to honor any man who does something worth while, irrespective of color."

—Booker T. Washington.

The great Negro educator, the late Booker T. Washington, was born into slavery at Hale's Forge, in Franklin county, Virginia, 50 miles or so south of Roanoke, where the writer of Favorite Pioneer Recording Artists lives. Dr. Washington made a distinguished name for himself in the face of vast difficulties and had the esteem of white and black alike. Under such circumstances, it was natural for him to take an optimistic view of American treatment of the Negro. And it probably was equally natural for the founder of Tuskegee Institute to assume that Bert Williams, one of the best known colored theatrical personalities of a generation ago, had been blessed with a rich and satisfying career. But that wasn't the way Williams himself felt about it.

True, the gravel-voiced comedian made plenty of money, and his popularity was undiminished during the more than a quarter of a century in which he appeared on the stage. But this brilliant performer, for whom I think "genius" is not too strong a term, felt thwarted in his higher ambitions. Tales about famous com-

edians who have longed to play Hamlet are centuries old. An equally long roster could be compiled of tragedians or opera singers who wished they could shine in comedy. As a rule, no matter how great an artist's success, he longs for the chance to reveal what he believes to be his even greater talents in some exactly opposite field of endeavor. Bert Williams may never have felt the urge to play Hamlet or even Othello, but he did believe that he could achieve a higher type of characterization than he was ever allowed to assay, and he thought that his being a Negro was used unfairly to keep him from realizing his full potentialities. The six-foot, two hundred pound comedian didn't talk much about his frustrated ambitions, and the crowds who applauded the tall man in his blackface make-up, or who faithfully bought the latest Bert Williams records, didn't suspect the way he felt. But, as will be shown, the comedian was unhappy because his having a small percentage of Negro blood restricted him to what he considered a lower form of entertainment. Conditions have changed somewhat for the better since Williams died in 1922, but it is still largely true that Negro entertainers are "typed," regardless of their own wishes.



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In beginning the story of Bert Williams' theatrical and recording career, I'd like to make it clear that he was not an American-born Negro. Instead, the comedian, whose full name was Egbert Austin Williams (a name which he shortened with good reason for stage purposes), was born some time during 1876 at New Providence in the Bahama Islands. He was of mixed African and Spanish descent, with the white element predominating, and was so light of complexion that he used burnt cork for blackface make-up, as a white comedian would. His parents were Frederick and Sarah Williams. One of his grandfathers was white but had married an octoroon — an action that set the stage for the essential tragedy of his grandson's life.

When Bert was a small boy, his parents moved to California, where he attended Riverside High School. The elder Williams had great educational ambitions for his son, but the boy ended them by joining Martin and Seig's Mastodon Minstrels at the age of 17. That was in 1893. The troupe toured mining and lumber camps for two years.

In 1895 theatrical history was made when 19-year-old Bert met George W. Walker in San Francisco. Walker had been a song and dance man with a medicine show. Like Williams, he was a brilliant comedian. They formed a partnership and went into small-time vaudeville with an

act that set the pattern for Moran and Mack, "The Two Black Crows" of a generation later, and many other blackface teams. Williams was, for stage purposes, slow and drawling and seemed a monstrosity of bewildered stupidity. As his straight man foil, Walker was sophisticated and alert — essentially he used the same formula that is followed today by Amos'n'Andy.

The young fellows drifted about California and other parts of the United States for a year, but by 1896 they were in New York. Their early career oddly patterned that of Billy Murray, who at the same time was wandering about the West with road shows and minstrel troupes and gaining the experience that was to help make him eventually the most popular of pioneer recording artists, Billy made his first cylinder records for Bacigalupi Brothers of San Francisco in 1898, the year that Williams and Walker came East.

The story of how the Negro Comedians were engaged to appear in Victor Herbert's operetta, "The Gold Bug," in the Casino Theatre of New York, is interesting. "The Gold Bug" was produced by Thomas Canary and George W. Lederer. While Canary was on holiday at French Lick Springs, Ind., he stopped to listen to a pair of comedians going through a routine in the hotel lobby. They were Williams and Walker. The next day he engaged them to go to New York and instructed Lederer to put them into the production as a specialty act. Their success was so great that Williams on occasion had to take twenty encores for his song, "Go 'Way Back and Sit Down." They were then booked for Koster and Bial's famous music hall, where they made many songs popular. Among these was "Good Morning, Carrie," which they were later to make as what has become one of the rarest of all old Victor records.

Within a comparatively short time, Williams and Walker were earning \$40,000 a year — which probably would be equal to \$150,000 today. After big successes in vaudeville, they were able to produce their own musical comedy, "In Dahomey," with words and music by Negro authors and composers, and in which all the players were Negroes. It was a big hit on Broadway and was taken to London, where it opened on May 16, 1903, at the Shaftesbury Theatre, and had a long run. On June 27, 1904, a

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command performance was given for King Edward VII at Buckingham Palace. The players were lavishly entertained by English admirers, but when they tried to present a shortened version of "In Dahomey" in the Deep South of the United States they ran into trouble.

But I've got a bit ahead of my story. Even before "In Dahomey" was produced, Bert Williams and George Walker had made their debut as recording artists. In the catalog of Victor (then seven-inch) and Monarch (10-inch) single-faced records issued by Eldridge R. Johnson in February, 1902, appears the announcement of the first Williams and Walker records. As I shall show, the records were already several months old and there must have been an even earlier announcement, but I haven't found it. Incidentally, since Victor began making 10-inch records only late in 1900 or early in 1901, it's astonishing that so large a catalog could have been compiled in such a short time. Sousa's Band alone had made more than 100 records, most of which could be had in either the seven or ten-inch style. The band was not conducted for recording engagements by its leader, John Phillip Sousa, but by his assistant, Arthur Pryor, who founded in 1904 an equally popular organization of his own. The Sousa band men, like the Haydn Quartet, must have worked day and night to build up such a large list.

The Williams and Walker series was short, was never added to and, for some reason, didn't stay in the catalog long. But it was announced with a splurge. On page 43, under the heading, "Williams and Walker," the following description appeared:

"The most popular songs of the day are the 'Rag Time' or 'Coon Songs.' The greatest recommendation a song of this kind can have is that it is sung by Williams & Walker, the 'Two Real Coons.' Their selections are always from the brightest and best songs with the most catchy and pleasing melodies.

"Although Williams & Walker have been engaged to make Records exclusively for us at the highest price ever paid in the history of the Talking Machine business, and although their Records are the finest thing ever produced, being absolutely the real thing, we add them to our regular Record list with no advance in price."

The discs cost 50 cents each for the seven-inch size and \$1 for the 10-inch. They were made before the world-famous Victor dog was adopted as a trademark.

The list included three duets — "I Don't Like That Face You Wear," "My Little Zulu Babe" and the team's biggest hit, "Good Morning, Carrie," of which the catalog editor said: "William's side remarks and exclamations make this one of the funniest records we have ever produced."

Williams, as the acknowledged more popular member of the team, had the longer list of solos. They included: "If You Love Your Baby," "In My Castle on the River Nile," "The Phrenologist Coon," "Where Was Moses When the Light Went Out?" ("finishing with a very funny talk by Mr. Williams"); "All Going

Out and Nothing Coming In" ("the cleverest coon song ever written"); "The Ghost of a Coon"; "The Fortune Telling Man"; and "She's Getting More Like the White Folks Every Day."

There were three solos by Walker — as far as I know, the only ones he ever made: "Junie," "Good Afternoon, Mr. Jenkins," and "Her Name's Miss Dinah Fair."

These were the only Williams and Walker records issued by Victor. And today they are among the rarest of the rare. Some—perhaps all—were originally listed in the 3,000 Monarch series (Victor's first 10-inch records), but after a few months the numbers were changed. Number 3616, "If You Love Your Baby," must be the rarest of all because it had already been discontinued when the numbers were changed. However, all these records are so scarce that I have never seen one and don't know of any other collector who has. Up to a decade or so ago, the master records of some were preserved in the Victor vaults at Camden, but they have probably been destroyed since. When I visited the RCA-Victor plant in September, 1948, the genial manager of record sales, Ed Forman, told me that "only a very few" masters of early Black Label records have been kept, and even many Red Seal masters have been destroyed.

Williams seems to have made a few cylinder records for English companies while he and Walker were appearing in London. During 1904-05, the British branches of the Columbia, Edison and Lambert companies issued cylinders by a comedian named Bert Williams. Judging by the titles — "It Wasn't His Turn to Laugh," "Bill's Whistle" and "Bertie in Love" — they were of an English type of comedy, different from anything he recorded in the States. At the conclusion of this series, I shall append what I hope is an approximately complete list of all the records made by Bert Williams, in the United States and abroad. Obviously, there's a remote possibility that he sang for some of the minor American companies before his 1901 engagement with Victor — possibly not under his own name. But it would be next to impossible to trace such records now.

With the success of "In Dahomey," Williams and Walker's career was clearly chartered. No matter how much they may have wanted to do other types of comedy, or even serious stage work, they settled into a well-paid but cramping groove as black-face comedians. There is abundant evidence that both wearied of their familiar roles. Walker, more outspoken than the quiet, studious and modest Williams, said something in an interview a few years before his death that hinted at his inward discontentment: "The one hope of the colored performer must be in making a radical departure from the old 'darker' style of singing and dancing . . . There is an artistic side to the black race, and if it could be properly developed on the stage I believe the

theatergoing public would profit much by it." He also said: "My idea has always been to impersonate my race just as they are. The colored man has never successfully taken off his own humorous characteristics, and the white impersonator often overdoes the matter."

Williams and Walker were always careful not to stir antagonism against their people, but they were self-respecting performers and pioneers in the effort to obtain fair treatment for Negroes in the theatre. In 1909, when Walter C. Kelly, "The Virginian Judge," was featured in vaudeville in an act modeled on the police court sessions that the famous Judge John J. Crutchfield held for many years in Richmond, he refused to appear at Hammerstein's Victoria Theatre on the same bill with the comedians. Walker sensibly and moderately observed: "The man is foolish. The day is past that sort of thing. Both white men and black have a right to earn a living at whatever manner they find most congenial, provided they injure no one else."

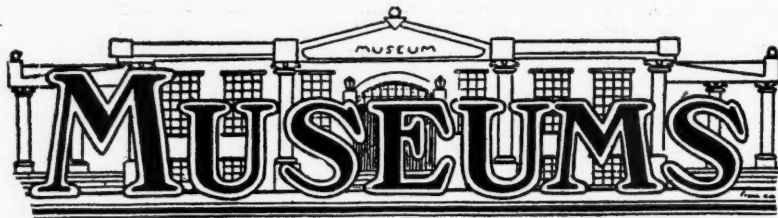
But again we're getting ahead of the story. After Williams and Walker returned from London, they appeared in other all-Negro productions, such as "Abyssinia," "The Policy Players" and "Bandanna Land." These were written by a noted Negro composer, Will Marion Cook, who became almost as famous as the comedians.

It was while they were starring in "Abyssinia," the musical comedy into which Williams introduced his best known song, "Nobody," that Williams and Walker became exclusive Columbia recording artists. They did so, presumably, for fees far above those they had collected from Victor five years previously, even though, as we have seen, the earlier amounts were represented to be "the highest price ever paid in the history of the talking machine business" up to that time. Walker, whose voice probably didn't record well, soon dropped out of the Columbia picture, but Williams remained an exclusive artist until his death. However, I have an Edison Diamond Disc (No. 50976) of "Save a Little Dram for Me," sung by one Duke Rogers. It was made in 1920, but in accordance with Edison's peculiar policy of frequently holding records for long periods before putting them on the market, wasn't issued until late in 1922, after Williams had died. The style is so much like that of Bert Williams (with a few minor changes that might have been made purposely to throw investigators off the scent) that I have often wondered whether Williams, wanting to know how his voice would sound as recorded by Edison, made that one Diamond Disc under an assumed name. No other Edison record was listed by "Duke Rogers," who was certainly a marvelous imitator of Williams, if he wasn't the comedian himself.

Bert Williams's first Columbia record appears in the July, 1906, list, and is thus described:

"The Ethiopian baritone, Bert Williams, sings his big hit, Nobody —

(CONTINUED ON PAGE 36)



MUSEUM NEWS

From Here and There

As reported by THE MUSEUM NEWS

National Foundation Is Created for Science

The National Science Foundation has been established recently for the promotion of research and education in the sciences, according to the organ of the American Museum Association. The act (S 247) creating the new foundation was signed by President Truman on May 10. The President said: "The establishment of the National Science Foundation is a major landmark in the history of

science in the United States." The foundation, to be an independent government agency in the Executive Branch, will be headed by a national science board and a director to be appointed by the President with Senate confirmation. Work for the first year will be directed largely to formulating a program of procedure. Educational grants, provided for under the act, and other specific functions will not be in full operation until after July 1, 1951.

The functions of the foundation include: development of a national policy for basic research and education in the sciences; support of scientific research, through grants, loans, and other forms of assistance; award of scholarships and graduate fellowships; fostering interchange of scientific information among scientists in the United States and foreign countries; and maintenance of a register of scientific and technical personnel in the United States. Facts about the foundation are given in full in the House of Representatives Report No. 1958. The work is to be financed by federal appropriation.

St. Petersburg Museum Is Established by Society

The St. Petersburg Museum, Fla., has been established under the St. Petersburg Memorial Historical Society. The museum's building, erected at a cost of \$50,000 after architectural plans by the city's Department of Engineering, was opened in May, with some of the exhibits in place. Installation of other exhibits is to be carried on actively during the summer. The new structure, on Second Avenue Northeast, has two large and several smaller exhibition rooms, storages, a lecture hall, and workshops. The exhibits include Indian artifacts, historical objects, and some local natural history material. Mrs. Mary E. Apple is president of the society.

Art Institute Provided for San Antonio

The establishment of a \$1,000,000 art institute at San Antonio, Texas, is provided for through a bequest of the late Mrs. Marion Koogler McNay, art patron, of San Antonio. The institute would receive the McNay

residence property, with a mansion, small studio structures, and 23 acres of land. It would also receive the McNay collection of art objects, and the income from oil holdings.

Ft. Wayne Military Museum Dedicated, Partly Open

The Fort Wayne Military Museum, Detroit, was dedicated on June 14. The museum embraces old Fort Wayne, transferred last year to the city for restoration as a historical monument under the administration of the Detroit Historical Commission. Exhibits on the fort's history have been installed in two reconditioned tunnels; explosives and arms are shown in the repaired powder magazine; and heavy pieces of armament have been set up on the parade grounds. Some of the walls have been rebuilt, exposed tunnels have been covered and a fence has been put around the 15-acre site. Restoration work will continue as funds are available.

Ventura Pioneer Museum Has New Building

The Ventura County Pioneer Museum, Ventura, Calif., has now moved into its building at 77 North California Street. The new structure was erected at a cost of about \$36,000. The exhibits show Indian, pioneer, and other historical objects, including the Brewster collection of nearly 3,000 photographs of Ventura. There is also local natural history material. J. H. Morrison is curator.

History Seminars

The New York State Historical Association, Cooperstown, held its Seminars in American Culture in two sessions, July 2-8 and July 9-15.

Buffalo Museum Course

The Buffalo Museum of Science announces that its Training Course in Museum Methods is open to a limited number of students. The course, of 32 weeks, will begin about the first of October, with the first half of instruction devoted to general work in the museum's different departments and the second half to an elected division or field. The course, first given in 1929, is approved by the state educational department, the University of the State of New York. College graduates under 35 years of age, and others who have special academic training,

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Education

The Department of State has announced that more than 1,000 Americans will have opportunities under the Fulbright Act for graduate study, teaching, and research work abroad during 1951-52. Grants to Americans usually include round-trip transportation, tuition or a stipend, living allowance, and a small sum for books and equipment. Countries in which opportunities are open: Australia, Belgium, Burma, Egypt, France, Greece, India, Iran, Italy, the Netherlands, New Zealand, Norway, the Philippines, Turkey, and the United Kingdom. Inquiries may be made as follows: for graduate work, to Institute of International Education, 2 West 45th St., New York 19, N. Y.; for university teaching or advanced research, to Conference Board of Associated Research Councils, 2101 Constitution Ave., N. W., Washington 25, D. C.; for teaching in American secondary schools abroad, to American Schools Service, American Council on Education, 744 Jackson Place, N. W., Washington 6, D. C.; for teaching in national secondary schools abroad, to Office of Education, Federal Security Agency, Washington 25, D. C.

Historic House Museums

The John Johnson House, Sault Ste. Marie, Mich., is being restored as a historic house museum. The work, financed by city appropriation, is directed by the Chippewa Historical Society, Fred Rodiger, secretary.

The Jonathan Hager House, Hagerstown, Md., is to be restored after architectural plans by Francis H. Jencks. More than \$20,000 has been raised for the work. The house, built before the French and Indian War, is administered by the Washington County Historical Society.

The Marine Historical Association, Mystic, Conn., has added an early school structure to its restored Mystic Seaport exhibit. The school house, formerly at Glasgo, Conn., is the gift of Miss Nancy A. Potter.

The Milton Historical Society, Wisc., has acquired the Milton House and is seeking \$10,000 for its restoration. The house was a station on the Underground Railroad before the Civil War.

The Museum Association of the American Frontier, Loomis, Nebr., is planning to acquire an early Nebraska trading post and to restore the building for museum purposes. The association, incorporated in June, 1949, is interested in frontier history, with emphasis on fur trade and related phases of Indian and trapper

life. Charles E. Hanson, Jr., is president.

The Poultney Historical Society, Vt., is planning to restore the old melodian factory at Poultney, and to open it as a museum.

The Old Customs House at Sag Harbor, Long Island, N. Y., has been restored and opened as a museum. The structure was in use at the time Sag Harbor was a sea port and whaling center. It also was quarters for the first federal post office on Long Island. The inaugural exhibition showed Sag Harbor postmarks of 1835-1845.

The Old Stone House, Georgetown, D. C., would be purchased as a historic house museum through a bill now before Congress. The house, at 3061 M Street, is considered to be one of the oldest structures in the District of Columbia.

The Historic Richmond Town Restoration Foundation, Staten Island, N. Y., is projecting a plan for the restoration and rebuilding of some 30 historic structures in Richmond Town.

Sagamore Hill, Cove Neck, Long Island, N. Y., has been purchased by the Theodore Roosevelt Memorial Association, and is expected to be opened in about a year. The house was built by Theodore Roosevelt in 1884 and has since been added to. There are 83 acres of land. The purchase price was \$144,000, including \$40,000 for the furnishings of the house.

—In *The Museum News, Bulletin of the American Association of Museums.*

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AUTOMOBILE CARTOON COLLECTION

By GEORGE T. MAXWELL
of the San Francisco Examiner

Many noted cartoonists of the past, drawing upon imagination, have produced cartoons picturing future events and achievements in science and invention which when they appeared were deemed fantastic and impossible, yet in years to come were to be realized and become commonplace. Do cartoonists, then, rate above average in predicting future events? Have they an unusual knack for foreseeing what the future holds in store? Well, maybe some do — and then again —

Nearly forty years ago, on July 6, 1911, F. M. Follett, a leading comic artist of that period, drew a cartoon for Life magazine in which he predicted that in 40 years the "new-fangled" automobile would reduce the horse to the status of a household pet.

Under the title, "The Horse in 1951," the humorous cartoon pictured a number of pedestrians strolling along the sidewalk leading or carrying miniature horses, shaped like various breeds of dogs, while the street was filled with shining examples of that new invention — the automobile. Or, as it was better known then, the horseless carriage.

Those forty years have about passed and to some extent Cartoonist Follett's rather fantastic "preview of the future" has been borne out. To be sure, horses are no smaller than they were in 1911, nor are they to be fondled like poodle dogs. But they have indeed almost entirely disappeared from city streets and today are to be found mostly on farms and ranches, in circuses and rodeos — or at race tracks.

Mr. Follett was but one of many cartoonists who had peculiar ideas about the newly invented automobile nearly 50 years ago. The absent-minded pedestrian, crossing a street against a traffic light or a jay walker attempting to cross between intersections, are today familiar with that sudden: "Watch your step!" shouted to them through the microphone of a patrolling police car. Or they have had to dart back suddenly to keep from being struck down by an automobile speeding by with its radio blaring out the baseball scores.

These pedestrians would probably be astonished were they to hear a mild voice from an approaching automobile say: "Beg pardon dear sir or madam but will you kindly step to one side." Most likely they'd FALL to one side in a deep faint. Yet in Puck magazine, on October 11, 1905, Comic Artist Gallaway pictured a motorist with a "talking machine" fixed to the hood of his car, from the horn of which just such a mild appeal was issuing.

Both the automobile and the talking machine were new in that day, 45 years ago, and we have an idea that could Cartoonist Gallaway have been given a peep into the future he would have been astounded to note what queer noises would some day emanate from a moving car.

The radio was unthought of at that time, in fact had the artist pictured an automobile with an apparatus to pull sounds right out of the air and broadcast them for all to hear, he probably would have been placed in one of those little padded

cells especially reserved for goofy cartoonists.

The subject of slow traffic on a highway was a problem in those days just as it is today, judging from a cartoon by Albert Levering which appeared in Puck, March 17, 1910. An old farmer, tired of pulling his team aside to permit those newfangled, horseless carriages to speed by at the terrific rate of 18 or 20 miles an hour, arranged a contraption that permitted the cars to pass right over his head. Not a bad idea to use today on some of those cars that creep along a highway at 30 or 35 miles an hour and usually have a parade of impatient drivers following them, awaiting a chance to pass on a crowded highway. It might solve a lot of problems for the speedsters — leading them to the cemeteries at a quicker pace, for one thing.

The original drawings of the above-mentioned cartoons together with more than 250 others that appeared in American comic magazines some half a century ago, are in the collection of Harry Stone, of 555 Madison Avenue, New York City. The earliest cartoon in the collection is dated 1879, and they embrace a period of about 40 years, covering every development of the automobile.

Mr. Stone is one of New York's

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All types of brass, old style lights,
bulb horns, some early type electric
horns, license plates, emblems, etc. Any
and all types automotive literature, cat-
alogs, trade publications, commercial
photos, advertising pictures. Men or
women's clothing of early period of motoring,
dusters, goggles, caps, big hats,
etc.—B. J. Pollard, 14300 Prairie, Detroit
21, Mich. s08821

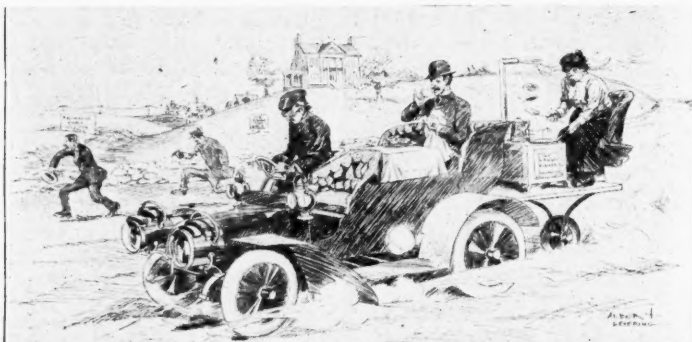
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ap124201

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catalogs, etc., also Toy autos. Good
prices for right items.—Scranton Hobby
Center, 315 Adams Ave., Scranton, Pa.
o3886

WANTED: Old Tandems, Triplet bi-
cycles. — Exerett Dix, Coudersport, Pa.
ap9234

WANTED: Automobile catalogs, etc.
Any date.—G. H. Hardy, 2046 E. 14th
St., Oakland 6, Calif. f6215



This cartoon was prepared for Puck Magazine, June 29, 1906. It bears this identification "Making the 8:20 Local—The Suburbanite—There's nothing like having an inventive turn of mind. Now I can enjoy my breakfast leisurely every morning."

best known collectors. In addition to pictures and art objects, he has a fine collection of rare first edition books. In recent years he has devoted much of his time and energy to collecting American primitive paintings and is the proud possessor of one of the finest collections of this type of art in existence today.

Aside from his large collection of more than 250 fine original drawings of cartoons dealing with the automobile and its early development, Mr. Stone also owns an equally large collection of originals dealing with aeronautics. A story concerning this latter group was published in *HOBBIES* some years ago. Many of these cartoons were drawn long before the Wright Brothers made their historical flight at Kittyhawk and were largely the fantastic mind children of the artists who drew them. Yet it was remarkable to see how closely the old imaginary flying machines pictured in these cartoons resembled the giant airplanes of the present time.

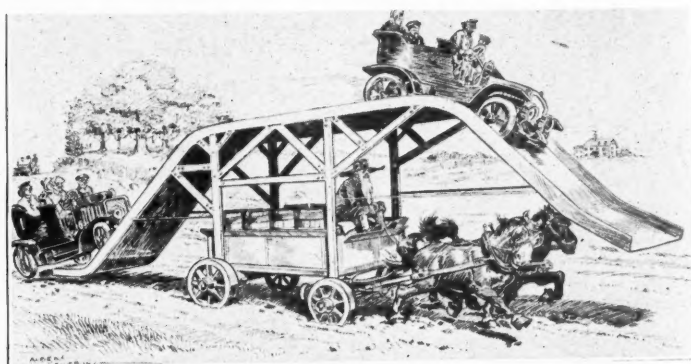
Even flights to the moon were pictured, at that time believed to be wholly impossible and just a figment of the artist's imagination. Yet a flight to the moon on a rocket ship doesn't seem outside of the realms of possibility today.

The two collections, automotive and aeronautical, give Mr. Stone a complete cross section of early motor transportation in the United States, all in the original drawings of the artists, and all in A-1 mint condition. Of great historical significance, the combined collection is naturally of considerable value and is highly prized by the owner. While most of the situations pictured are imaginary, the automobiles themselves are true replicas of the cars of the early days, thereby possessing more than ordinary value to students and others seeking data concerning the automobiles of that era.

The cartoons in Mr. Stone's automobile collection are as amusing and in some instances as startling as were the aeronautical cartoons. There is of course the old gag cartoon about the young blade in a shining new automobile stealing the girl from the chap with a horse and buggy, together with the sequel cartoon showing the shining gas buggy, bogged down on a hill while the rival comes along in his horse-drawn carriage and rescues the fair damsel.

Today that would be another story. Autos bogged down on hills are rare, but in the event an old jalopy did bog down it would not be a knight in horse and buggy who would hie to the rescue, but a grinning youth in a bright new convertible.

The cartoonists of that era of four or five decades ago had quite vivid imaginations. Cartoonist Ehrhart, for instance, foresaw that automobiles would not only be able to conquer steep hills, but under the title "Conquering the Alps" he pictures several autos filled with



The Ingenious Farmer, as pictured by Puck, March 17, 1910. Note: "He was tired of turning out for automobiles, so he now keeps the middle of the road."

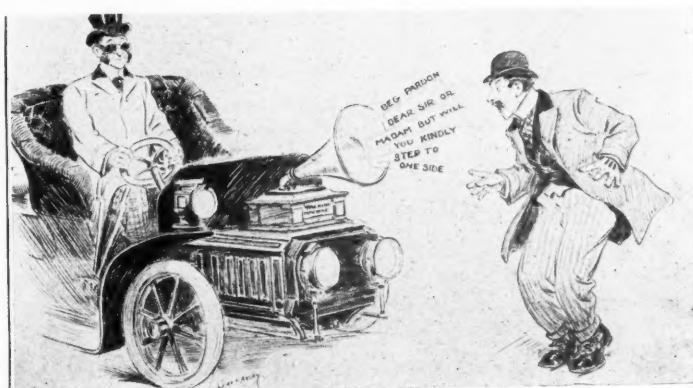
mountain climbers ascending the rocky Alps. The caption reads: "Ordinary hill-climbing contests will become tame in time." Well—the automobile has not yet conquered the Alps, but give us time—give us time! Cartoonist Levering, who gave us the contraption to speed up traffic

on congested highways by having the fast cars pass over the top of the slow ones, solves another speed hazard in a cartoon showing how a commuter may eat his breakfast leisurely and still catch his train. The drawing, which appeared under

(CONTINUED ON PAGE 38)



Cartoon in Life, dated July 6, 1911, entitled "The Horse in 1951"



The Magazine, Puck, "was indeed cognizant of the status of the automobile in its infancy. This cartoon appeared in Oct., 1905. It was entitled "Keppler & Schwarzman."

Mechanical and Electrical Antiques

FLAX AND THE LOOM

Jared Van Wagenen, writing in a past issue of *The Chronicle*, bulletin of the Early American Industries Association, made some valuable comments on the history of "Flax and the Loom," from which we excerpt the following:

"I suppose that the most important of the household handicrafts—one which a century ago was well-nigh universal on all our farms—was the textile art as expressed in wool and linen. It would seem that there was a day when a plot of flax was found on every well-ordered farm, just as there was a wheel for flax and another for

wool and a big "barn-frame" loom in every kitchen. Flax was grown in the colony of New Netherlands as early as 1626 and always thereafter had a most important place in the farm economy of the pioneer.

"In 1844 (I must again refer to this oft-quoted year simply because it is the earliest landmark in our agricultural crop statistics) we had more than 46,000 acres of flax—mostly in small areas. It is doubtful if the busiest farmstead would require for its own use more than an acre, but if there was a surplus, dressed flax was one of the few commodities that enjoyed a dependable cash market. Ten years later this area had fallen to less than 13,000 acres—testimony of how rapidly household spinning and weaving was going out. Under the stress of the Civil War with famine prices for cotton and probably the patriotic appeal for national self-sufficiency,

the dying art flared up again so that in 1864 we grew more than 18,000 acres, but it was the last stand of the flax wheel. Never again did the census enumerator find any considerable area of flax and for fifty years the crop has been practically extinct in our state. Indeed I think it very probable that flax production reached its high water mark even before the first crop census. It is interesting to record that one or two of our state hospitals for the insane still grow a little plot of flax because its preparation and spinning afford interesting occupation for their patients.

"I have sought from many correspondents first-hand information concerning this old-time crop and details as to its culture, preparation and use. Many old men will remember the crop as a part of their youth, but there seems to be a lack of definite clean-cut memories. All agree in one statement—that the crop disappeared soon after the close of the Civil War. There were, however, several articles published in the *Cultivator* and the *American Agriculturist* during the decade 1840-50 relative to the raising of flax, and these were by men who had had experience with the matter of which they wrote. In the *Cultivator* for 1846 is a communication from one who hides his identity under the simple initial "B." He writes from Leyden, N. Y., and I assume that his experience represents a successful crop grown according to the accepted methods of that time. He sowed one acre of ground which had been stubble the previous year, using three pecks of



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seed. His harvest consisted of 15 bushels of seed, which he estimates as being worth one dollar per bushel, and 250 pounds of dressed flax fiber, worth \$18.75. He places the cost of dressing the fiber at \$6.25 and other labor, \$2, and so estimates for himself the satisfactory gross profit of \$25.50. It should be noted, however, that the best quality of fiber was not secured when the crop was allowed to ripen its seed.

"Flax was sown as early in the spring as the ground could be well prepared and it was especially desirable that the land be free from weeds, not only because they interfered with the growth of the flax but even more because they were a great bother in subsequent handling. For this reason recently cleared and newly burned over land was sought and in the days when it was an important crop, such land was usually available. The plant grew from two to three feet tall and was ready to harvest in late July or early August. It was always "pulled," not cut, probably because this method permitted it to be put into the best condition for handling and also because longer fiber could be saved. Any breaking or tangling of the straw increased the labor of preparation and resulted in a less desirable product. The finest and silkiest fiber was secured by thick seeding and harvesting while still immature. Flax is a hollow-stemmed plant with long and wonderfully strong fibers or filaments which run the entire length of the stalk. The flax fiber, however, forms only a small part of the total weight. The part of the plant that is laid in and around the fibers has no textile value and must be gotten rid of before the flax can be prepared. This was done by 'retting,' that is, by exposing it to water in running streams; or, far more commonly, by laying it out on the grass in a thin layer until partially rotted. The two methods were called, respectively, 'water retting' and 'dew retting.' Water retting was much quicker, being completed in from eight to twenty days, depending upon the maturity of the plant and the temperature of the water. It also gave better control of conditions and is the method used in countries where flax is grown commercially. Probably few farmers were fortunate enough to have a proper stream or water supply available.

"In dew retting, the length of exposure varied with the weather and the maturity of the plant but usually occupied several weeks. As one correspondent puts it: 'It laid out until it looked as if it was thoroughly spoiled.' This was for the purpose of letting rotting go far enough so that the interfibrous portion of the plant partially decayed while the true fiber remained uninjured. There were certain rule-of-thumb tests by which to determine when the process had gone far enough. When the right stage was reached the retted flax was gathered up and thoroughly dried. On certain of the best-equipped farms there was a fire-heated loft or kiln for this special purpose.

"The flax was then, a single hand-

ful at a time, broken on that primitive and universal implement, the 'flax-brake' or 'crackel.' This was essentially a wooden beam four or five feet long supported, sawhorse fashion, at a height convenient for the operator. On top of this was a second beam hinged to the first at one end, and so arranged that the other end could be lifted and dropped by hand-power. The handful of flax straw was vigorously pounded between the two beams until the 'boon,' or the non-fibrous portion of the plant, was thoroughly crushed and loosened from the true flax fiber. Then it was 'switched' by beating it with a great wooden knife along the edge of a plank, thus removing most of the broken waste; and finally it was 'hetcheled' (always a handful at a time) by drawing it over and through the many-toothed hetchel, thus cleaning it and combing it out into a beautiful smooth strand of soft gray fiber—the dressed flax. Hetchels of different sizes and fineness were used, the small close-toothed ones producing a finer and more beautiful product. Judged by our standards of patient industry, the process must have been almost infinitely laborious.

"The short and broken fiber that was not so well cleaned was called 'tow,' and was very much less valuable than the long clean fiber of the dressed flax. However, it was roughly spun and found a place as 'filling' or wool in the poorer fabrics, the warp being supplied by the long flax. A chance sentence from an early writer in the *Cultivator* indicates that when handled according to the usual methods of those times, the yield of tow was commonly about one-half the weight of the dressed flax.

"The per acre yield of the fiber varied as widely as any other crop. The figures of the 1845 census for the total product of flax fiber, divided by the total acreage, indicate a yield of only about sixty-two pounds of dressed fiber per acre. On the other hand the letter written by 'B,' heretofore quoted, speaks of 250 pounds, and I find one Connecticut Yankee reporting yields as high as 350 pounds per acre. It is evident that some exceptional men obtained yields far above the average. Flax was recognized as requiring a fertile, well-drained soil and yet it is certain that it was produced in quantities sufficient for home needs upon the very poorest of hill farms. Chance references to the weight of straw that would grow upon an acre lead me to believe that the yield of the dressed flax fiber was only about ten per cent of the weight of the flax straw.

"In the days of our earliest agricultural journalism dressed flax was one of the few commodities the price of which was regularly quoted in the very brief and primitive market reports of that day. Grown primarily to supply the needs of the home it is evident that there was sometimes a surplus and that this enjoyed a cash market along with wheat and corn and wool and potash. During a period of ten years I find quotations ranging from seven to thirteen cents a pound.

Price varied according to quality and it might be reckoned a very stable commodity.

"As has been said, the flax wheel was once found in every well-ordered farm home, and while some of them have been irreverently destroyed and more of them have been "collected," yet there must still remain many thousands of these honorable implements hidden away in the garrets of the old farm-houses of our state. The wheels still survive but almost the last of the cunning-fingered women who knew their use has departed. There still remain among us a considerable number of women — some of them not very old — who can deftly spin carded wool on the wool spinning wheel. This is because in the evolution of our handicrafts, the spinning of wool persisted for a generation after the spinning of flax had become a lost art.

"As a matter of fact, there is almost no resemblance between the flax and wool wheels, and the mechanics of the two operations are entirely unlike. The flax spinner sat at her work while her skilled fingers separated out and constantly fed to the foot-turned reel a succession of long filaments drawn from the heavy strand of dressed flax that was thrown over her distaff. All in all it was a fine and gracious art and one in which our foremothers achieved an astonishing proficiency.

"High up in the hill country of southern Schoharie County is the one-time prosperous and now almost deserted hamlet of Eminence. Hard by in an old farmhouse lives one, Miss Hattie Felter, in whose knowledge the lore of flax spinning still survives and who can today demonstrate the use of the wheel as in the long ago.

"Among our old-time farm families, whose ancestral roots run back across the years to early farm occupancy, there are still to be found very many beautiful examples of linen wrought from home-grown flax carried through all the stages of manufacture, spun in the farm kitchen and woven on the family loom. To me a fringed linen tablecloth or beautiful bedspread with such a history, if in the possession of the family who made it, seems almost like a patent of nobility.

"Weaving is one of the most primitive and ancient of arts and the modern loom has evolved into a wonderfully intricate and complex machine, yet on the huge and clumsy "barn-frame loom" of a century ago our grandmothers achieved fabrics which bear the stamp of genuine artistry. Of colors they had no great choice. They surely had no coal-tar dyes of a thousand different shades sold in ten cent packages. From their own fields and woodlands they had certain sources of soft coloring — walnut hulls and butternut bark and onion skins—but indigo was their main dependence, so most of their

(CONTINUED ON PAGE 36)



Two Masters of Japanese Landscape

Thoughts being as they are very much on the East at the present, it seems fitting that we look into the works of two masters of Japanese Landscape, Hokusai and Hiroshige, well known names in the language of the print collector.

"For many years now our artists have obtained numerous ideas and styles from the works of famous artists who made prints from wood blocks in Japan.

"It is the caricatures and figure subjects that have made the greatest impression on Western artists, showing them the wonderful art of expression that can be obtained from a single line without shadows or shading. Japanese landscape, though less known, should actually command a much wider appreciation.

"Two artists stand out amongst the Japanese print makers as landscape artists, the supreme advertisers in, one might say, of Japan's beauty spots. Those two artists are Hokusai and Hiroshige, the foremost landscape artists of Japan.

Hokusai is the greater of the two, although he had a very hard life, and, like numerous others of his profession, was always in financial difficulties. During the years 1823 to 1829 he published his famous set of prints, 'The Thirty-six Views of Mount Fuji.' In this set is seen the essence of humanity in conjunction with the in-born love of nature, which is shown throughout the landscape. Each sheet focuses around Fuji, yet the prominence of the human figures never fades into the distance. A good example is the print of Fujimi-hara, Province of Owari, where a workman is seen busy in the foreground kneeling inside a large tub caulking the seams, with Fuji in the distance, also framed in the tub.

"Another beautiful sheet of this series is entitled 'Kajikasawa Kai,' depicting the lonely fisherman and his small boy on a rough overhanging rock, the former busy pulling in his fishing-net, with Fuji in the distance. In this sheet is seen an absolute chef d'oeuvre in the treatment of the beautiful blue waves.

"There are ten extra sheets in this series, which brings the total to 46 sheets.

"Another magnificent set of prints by this artist is 'The Hundred Poems Explained by the Nurse.' There are 27 sheets, each one bearing a poem by one of the famous poets of Japan, with the figures and the landscape expressing the meaning of the poem. Here, again, is seen the marvellous art of the landscape painter.

"Among other sets must be mentioned the famous 'Bridge' set and the 'Waterfall' series, all printed in delicate greens, yellows and blues.

"Coming to Hiroshige we have to deal with the most popular of the print artists, one who did more to show to his own people the scenic beauties of Japan than any other artist. To give an idea of what was thought of him, a précis of the inscription on the memorial portrait print by Toyokuni (Kunisada), showing him seated, will give a notion of contemporary thought.

"It states that Ryusai Hiroshige was a follower of Toyohiro, the later being a follower of Toyoharu, the founder of the Utagawa school.

"Hiroshige Toyokuni (Kunisada), and Kuniyoshi were considered the three great print makers. Hiroshige was noted for his landscape works. During 1854-9 he published the set of prints, entitled 'The Hundred Views of Yedo,' which beautifully portray the scenery of Yedo to a great many admirers. Also about this time a monthly periodical was published called 'Sonnets on Yedo Scenes,' which was illustrated by Hiroshige.

"He passed away to the world beyond on the sixth day of the ninth month of the year 1858 at the age of 62. He left behind a sonnet which read, 'Dropping my brush at Azuma, I go the long journey to the Western Country (Buddhist Heaven) to view the wonderful scenery there. Beside the signature of Toyokuni is a short phrase which reads:—'While thinking of him we shed tears.'

"Another interesting point to note in this print is the diamond-shaped crest on his robe which is a combination of two characters, Hi and Ro, which he sometimes used as a seal. The print is dated Ansei 5 (1858).

Concerning Hiroshige's life there are few details, and nearly all these seem to differ. However, he was born in 1796, and when only ten years old he drew the attention of the art world to him by his drawing of the entry of the Korean Envoy into Yedo in 1806. Later he was said to have been a fireman and also a policeman.

"By some it is stated that he utilised his spare time when a policeman in studying art, and his official journeys took him all over the country, where he could study the landscape at all times.

"It was just after one of these journeys that he published his famous set, entitled 'The Fifty-three Stations of Tokaido.' Other people say that Hiroshige applied to Toyokuni the first to become a pupil, but Toyokuni was full up, then, by the

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aid of friends, he became the pupil of Toyohiro, with whom he stayed until the latter's death in 1828. Toyohiro is credited with having given Hiroshige his name, as his real name was Motonaga.

Among Hiroshige's most famous sets are the following:—"The Eight Views of Omi," "The Hundred Celebrated Views of Yedo," "The Sixty-nine Stations on the Kiso Road (Kisokaido)," "Ten Celebrated Views of Kyoto," "Eight Views of Kanazawa," "The Thirty-six Views of Fuji," etc."

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Old Salem, N. J., Celebrating

October 14 has been set aside as a very special day in the lives of Salem, New Jersey, residents. If you are free to enjoy the day you will find Salem 35 miles South of Camden, N. J. (take route 45). It is six miles East of Pennsville-New Castle Ferry (take route 44). Beginning at 11:30 o'clock, luncheon will be served at the Salem Friends' Meeting House. Open House extends from 11:00 A.M. to 6:00 P.M., and a \$2.00 ticket enables the visitor to see seventeen or so interesting homes on a conducted tour.

Besides private homes that will be opened for the day, hobbyists will revel in their visit to the Salem Friends' Meeting House, which was built in 1772. The records of the house state "A Recorde of the Arrivals of the ffamilies of ffriends who came from England or else where to inhabit with in the County of new Salem."—"belonging to Salem monthly meeting in the province of west new Jersey beginning in the yeare According to the Eighth Account 1675." Wistarburg window glass may be seen in window frames here. The Grand House, built in 1721, is now the home of the Salem Historical Society. It houses period furniture and rare china, Wistarburg glass, print of the Boston Massacre, by Paul Revere, horn books, Indian relics, guns, desk of the first postmaster (1793), historical letters of Benjamin Franklin and George Washington, among other things.

Among the homes of historic interest on the tour are those of Mr. and Mrs. Arthur B. Smith, a home built in 1826; Mr. and Mrs. William H. Chew; Mr. and Mrs. W. Harker Acton, a tea service that was owned originally by Thomas Sinnickson who was a member of the first Continental Congress; Mrs. Jonathan W. Acton; the Misses Holme, a home in which is housed Revolutionary documents and paintings; Mr. and Mrs. Frank M. Acton, memorabilia that belonged to the famous Wistarburg glass family; Mr. and Mrs. A. L. Shea, fine and unusual collections; Mr. and Mrs. William C. Hancock; Mr. and Mrs. William G. Hoagland; Mr. and Mrs. Charles H. Werner, a special showing of their fine and large collection of old goblets; Mr. and Mrs. Howard B. Keasbey, who own a collection of rare books.

All of the homes are described as being in excellent taste and of appeal to the collector.

Merchants of the city are displaying antiques in their store windows during the celebration.

History of the city states that George Washington once said: "If it had not been for the good offices of the people of South Jersey, his army would have starved at Valley Forge."

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CIRCUS STARS OF YESTERYEARS

III. LILLY MARTIN CRAVEN

By A. MORTON SMITH

(EDITOR'S NOTE: This is the third of a series of articles about scintillating stars of the big tops of another generation, retired but still given to zestful living.)

Eighty-one years ago Lilly Martin Craven was a performer in Adam Forepaugh's Noachian Menagerie, Gigantic Museum and Classic Circus.

And today, the same Lilly Craven, now Mrs. Lilly M. Larwill of Kansas City, Missouri, retains her penchant for travel she acquired as a trouper, though 65 years have passed since she left the big tops for good.

Despite the fact that she will observe her 98th birthday September 15, Mrs. Larwill this summer enjoyed an extensive vacation tour, just as she has every summer for many years.

She spent part of the season in Tucson, Arizona, after visiting in Dallas, El Paso and Albuquerque, attended a family reunion in Long Beach, California, and thence to Los Angeles for the Shrine convention. A short stay in Colorado concluded her travels for 1950 and she is back home again.

As the wife of the late Stewart Craven, one of the most successful and famous elephant trainers of all time, she was hostess in their Philadelphia home to a parade of the circus greats of the golden age of circuses in the 70's and 80's—Dan Rice, P. T. Barnum, Col. William F. Cody, James E. Cooper, James A. Bailey, Tom Thumb, and many others.

Mrs. Larwill did not come from a circus family. She was born Lilly Mondena Martin in Philadelphia on September 18, 1852, the daughter of John and Jane Elizabeth Martin.

It was the close proximity of her home to the winter quarters of the Adam Forepaugh and John E. (Pogie) O'Brien circuses, that brought about the meeting with the handsome six-foot-two Stewart Craven, who was a native of Chester, Wayne County, Ohio, and who was training elephants for the Philadelphia circus owners.

She was 12 years old and Craven was 31 when they met in the neighborhood of the circus quarters. At that time Craven already had 15 years of circus experience with Van Amburgh's Menagerie, the Mabie Brothers Circus, and the Dan Rice Circus, owned by O'Brien.

Craven courted his future wife in the shadow of the barns where circus wagons, tents, seats and other equipment were stored during the winter months. And when Craven came to Philadelphia at the end of the 1868 season in October, to begin the customary training of elephants for Forepaugh, the couple were married in Calvary Episcopal church.

Circus Booklet, 1873, P. T. Barnum's Circus, 24 pages, 10 1/4 x 14". Full of circus information and advertisements of all kinds. Plenty of illustrations. A rare bill and a curiosity bill is in good condition except for small tear on upper left corner. Bill is in frame with glass front. Boston book store priced this bill in list of circus material as \$50.00. Reason for wanting to sell is I need the money. Booklet has double page picture of circus ring; also picture of show at Battle Creek, Mich., in 1872. — Harry W. Cole, 8720 Hamilton Ave., Detroit 2, Michigan. s14001

They established a home in Gwynedd, Pa., where their only son, Charles Stewart Craven, was born December 27, 1869, and today he is his mother's former business partner in a jewelry firm in Kansas City, and her frequent companion on their numerous trips about the country.

Craven, Jr., at 81, is probably the only eye witness living today of one of the most remarkable events in American circusdom, in which his father was a principal participant, and which was largely responsible for the uniting of P. T. Barnum and James A. Bailey in a circus partnership which brought about the Barnum & Bailey Circus, "the greatest show on earth."

This unique circumstance was the birth of a baby elephant in the Cooper and Bailey Circus quarters at Columbia Avenue and 23rd Street in Philadelphia, on March 10, 1880, to Hebe, a member of the elephant herd.

Two years previously Craven had joined the Cooper and Bailey circus in Philadelphia quarters, after its return from a tour of Australia and South America, and had bred Hebe to a male elephant.

When the baby elephant was born at 2:30 a. m. there was consternation in the animal barn. The mother went on a rampage, tossing a red hot stove some 20 feet, and pushing her infant around with her trunk.

Stewart Craven, Jr., then 11 years old, followed his father to the animal barn when helpers came to tell him the news, and hid behind a cage wagon to take in the proceedings, unknown to any of the men, who were struggling with the elephant herd, aroused by the mother beast's tantrum.

The baby elephant was named Columbia, and it was the principal attraction of the Cooper & Bailey Circus during the 1880 season. On several other occasions elephants had been bred at the P. T. Barnum winter quarters in Bridgeport, Conn., and the Sells-Floto quarters in Denver, Colorado, and while several babies were born, none lived more than a few weeks. Columbia, named for the street on which the quarters were located, was quite healthy and lived to the age of 25.

That same winter season Craven, working in secret behind barred doors of the elephant barn, trained two groups of five elephants each to perform in a ring together. While there had been other cases in which elephants were brought into rings together, they did their acts separately, whereas Craven had his charges cooperating in pyramids and group stunts, revealing a training triumph previously unknown in the American circus world.

P. T. Barnum was so impressed with the baby elephant as an attraction, and the trained elephant acts, that he offered to purchase the Cooper and Bailey Circus from its owners, J. E. Cooper and James A. Bailey, and to make Bailey his partner in the show business. The deal was consummated in 1881 and Bailey took over to make the Barnum show the leader in the field.

When Mrs. Craven was married to the elephant trainer, 19 years her senior, in 1868, few women participated in circus performances. At that early day in the evolution of one-ring shows into multi-ringed arenas of later years, the ratio of women in a circus troupe was about one to every 50 men.

Because her husband was a famous animal trainer, Mrs. Craven was content to play a small but useful part in the show. Her young son, Stewart, Jr., lived with his grandparents in Philadelphia during the first five years of his life, while his parents toured.

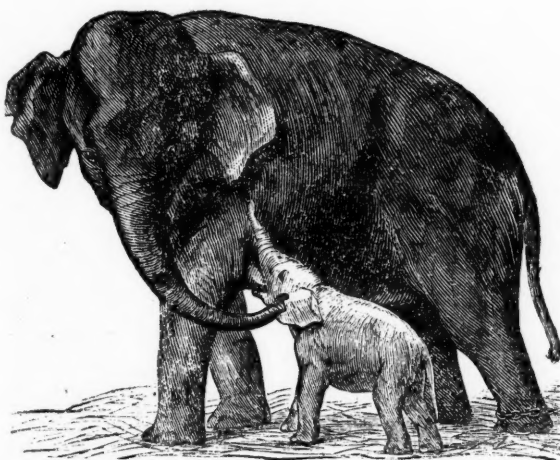
Mrs. Craven was the Egyptian princess in the circus spectacle as her first assignment, and she recalls riding in



MRS. LILLY M. LARWILL of Kansas City, Mo., who will observe her 98th birthday, started her circus career 81 years ago as an Egyptian princess and glass-blower. She quit the circus 65 years ago and retired at the age of 85 after 37 years in the jewelry business with her son, Stewart Craven, Jr.



THIS OLD WOODCUT was used in a circus herald 81 years ago to picture (top) the Egyptian chariot in which Lilly Martin Craven rode in the opening pageant of the performance. The chariot was drawn by 12 Shetland ponies.



a gilded chariot drawn by a dozen Shetland ponies, with no less than Johnny and Willie O'Brien, sons of owner Pogie O'Brien, as her slaves, waving large bamboo fans during the procession.

She also became fascinated by the art of the glass blowers in the circus sideshow, and learned this art, which she practiced with troupes of glass blowers traveling with the various circuses her husband was associated with from time to time.

During the 70's, the Cravens were with the P. T. Barnum circus, under the O'Brien regime, Howe's Great London and the Adam Forepaugh shows, before he went with Cooper and Bailey in 1878.

The year before his marriage, Craven had gone to Europe when a physician recommended a sea voyage for an ailment from which he suffered, and while there he arranged to bring a collection of wild animals back to the states. He placed his collection on exhibition in Cleveland, Ohio, and New York City, while disposing of them.

And when he left the circus business, he operated similar museums in New York, Chicago, Cleveland and at the Centennial Exposition in Philadelphia. Mrs. Craven plied her glassblowers' trade and sold tickets for these exhibitions.

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Despite her advanced age, Mrs. Larwill never voices fatigue and during the Shrine convention it was not unusual for her to retire at 1:30 a. m. after a full day of activity.

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CIRCUS STARS OF YESTERYEARS

III. LILLY MARTIN CRAVEN

By A. MORTON SMITH

(EDITOR'S NOTE: This is the third of a series of articles about scintillating stars of the big tops of another generation, retired but still given to zestful living.)

Eighty-one years ago Lilly Martin Craven was a performer in Adam Forepaugh's Noachian Menagerie, Gigantic Museum and Classic Circus.

And today, the same Lilly Craven, now Mrs. Lilly M. Larwill of Kansas City, Missouri, retains her penchant for travel she acquired as a trouper, though 65 years have passed since she left the big tops for good.

Despite the fact that she will observe her 98th birthday September 15, Mrs. Larwill this summer enjoyed an extensive vacation tour, just as she has every summer for many years.

She spent part of the season in Tucson, Arizona, after visiting in Dallas, El Paso and Albuquerque, attended a family reunion in Long Beach, California, and thence to Los Angeles for the Shrine convention. A short stay in Colorado concluded her travels for 1950 and she is back home again.

As the wife of the late Stewart Craven, one of the most successful and famous elephant trainers of all time, she was hostess in their Philadelphia home to a parade of the circus greats of the golden age of circuses in the 70's and 80's—Dan Rice, P. T. Barnum, Col. William F. Cody, James E. Cooper, James A. Bailey, Tom Thumb, and many others.

Mrs. Larwill did not come from a circus family. She was born Lilly Mondena Martin in Philadelphia on September 18, 1852, the daughter of John and Jane Elizabeth Martin.

It was the close proximity of her home to the winter quarters of the Adam Forepaugh and John E. (Pogie) O'Brien circuses, that brought about the meeting with the handsome six-foot-two Stewart Craven, who was a native of Chester, Wayne County, Ohio, and who was training elephants for the Philadelphia circus owners.

She was 12 years old and Craven was 31 when they met in the neighborhood of the circus quarters. At that time Craven already had 15 years of circus experience with Van Amburgh's Menagerie, the Mabie Brothers Circus, and the Dan Rice Circus, owned by O'Brien.

Craven courted his future wife in the shadow of the barns where circus wagons, tents, seats and other equipment were stored during the winter months. And when Craven came to Philadelphia at the end of the 1868 season in October, to begin the customary training of elephants for Forepaugh, the couple were married in Calvary Episcopal church.

Circus Booklet, 1873, P. T. Barnum's Circus, 24 pages, 10 1/4 x 14". Full of circus information and advertisements of all kinds. Plenty of illustrations. A rare bill and a curiosity bill is in good condition except for small tear on upper left corner. Bill is in frame with glass front. Boston book store priced this bill in list of circus material as \$50.00. Reason for wanting to sell is I need the money. Booklet has double page picture of circus ring; also picture of show at Battle Creek, Mich., in 1872. — Harry W. Cole, 8720 Hamilton Ave., Detroit 2, Michigan. s14001

They established a home in Gwynedd, Pa., where their only son, Charles Stewart Craven, was born December 27, 1869, and today he is his mother's former business partner in a jewelry firm in Kansas City, and her frequent companion on their numerous trips about the country.

Craven, Jr., at 81, is probably the only eye witness living today of one of the most remarkable events in American circusdom, in which his father was a principal participant, and which was largely responsible for the uniting of P. T. Barnum and James A. Bailey in a circus partnership which brought about the Barnum & Bailey Circus, "the greatest show on earth."

This unique circumstance was the birth of a baby elephant in the Cooper and Bailey Circus quarters at Columbia Avenue and 23rd Street in Philadelphia, on March 10, 1880, to Hebe, a member of the elephant herd.

Two years previously Craven had joined the Cooper and Bailey circus in Philadelphia quarters, after its return from a tour of Australia and South America, and had bred Hebe to a male elephant.

When the baby elephant was born at 2:30 a. m. there was consternation in the animal barn. The mother went on a rampage, tossing a red hot stove some 20 feet, and pushing her infant around with her trunk.

Stewart Craven, Jr., then 11 years old, followed his father to the animal barn when helpers came to tell him the news, and hid behind a cage wagon to take in the proceedings, unknown to any of the men, who were struggling with the elephant herd, aroused by the mother beast's tantrum.

The baby elephant was named Columbia, and it was the principal attraction of the Cooper & Bailey Circus during the 1880 season. On several other occasions elephants had been bred at the P. T. Barnum winter quarters in Bridgeport, Conn., and the Sells-Floto quarters in Denver, Colorado, and while several babies were born, none lived more than a few weeks. Columbia, named for the street on which the quarters were located, was quite healthy and lived to the age of 25.

That same winter season Craven, working in secret behind barred doors of the elephant barn, trained two groups of five elephants each to perform in a ring together. While there had been other cases in which elephants were brought into rings together, they did their acts separately, whereas Craven had his charges cooperating in pyramids and group stunts, revealing a training triumph previously unknown in the American circus world.

P. T. Barnum was so impressed with the baby elephant as an attraction, and the trained elephant acts, that he offered to purchase the Cooper and Bailey Circus from its owners, J. E. Cooper and James A. Bailey, and to make Bailey his partner in the show business. The deal was consummated in 1881 and Bailey took over to make the Barnum show the leader in the field.

When Mrs. Craven was married to the elephant trainer, 19 years her senior, in 1868, few women participated in circus performances. At that early day in the evolution of one-ring shows into multi-ringed arenas of later years, the ratio of women in a circus troupe was about one to every 50 men.

Because her husband was a famous animal trainer, Mrs. Craven was content to play a small but useful part in the show. Her young son, Stewart, Jr., lived with his grandparents in Philadelphia during the first five years of his life, while his parents toured.

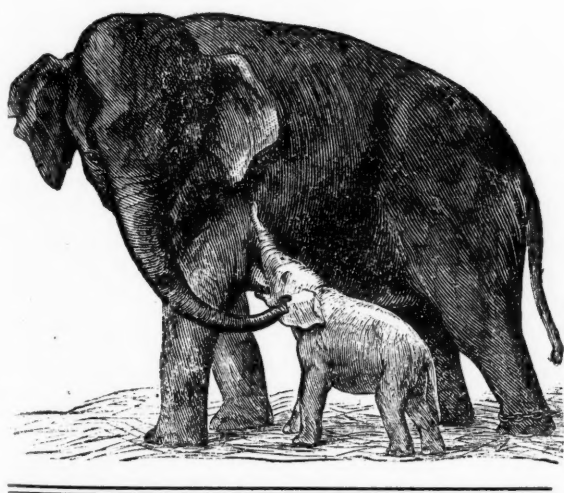
Mrs. Craven was the Egyptian princess in the circus spectacle as her first assignment, and she recalls riding in



MRS. LILLY M. LARWILL of Kansas City, Mo., who will observe her 98th birthday, started her circus career 81 years ago as an Egyptian princess and glass-blower. She quit the circus 65 years ago and retired at the age of 85 after 37 years in the jewelry business with her son, Stewart Craven, Jr.



THIS OLD WOODCUT was used in a circus herald 81 years ago to picture (top) the Egyptian chariot in which Lilly Martin Craven rode in the opening pageant of the performance. The chariot was drawn by 12 Shetland ponies.



a gilded chariot drawn by a dozen Shetland ponies, with no less than Johnny and Willie O'Brien, sons of owner Pogie O'Brien, as her slaves, waving large bamboo fans during the procession.

She also became fascinated by the art of the glass blowers in the circus sideshow, and learned this art, which she practiced with troupes of glass blowers traveling with the various circuses her husband was associated with from time to time.

During the 70's, the Cravens were with the P. T. Barnum circus, under the O'Brien regime, Howe's Great London and the Adam Forepaugh shows, before he went with Cooper and Bailey in 1878.

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FLAX AND THE LOOM

(CONTINUED FROM PAGE 31)

patterns were wrought in blue and white.

"Well have the botanists chosen for flax the scientific name *Linum usitatissimum*, which means, 'most useful.' As a source and aid to human progress it must be enumerated among the half dozen most important plants in all the world. Fortunately for mankind it seems to thrive under very wide variations of climate and is successfully grown from the tropics to well toward the northern limits of agriculture in Scandinavia and Manitoba. It is in the cooler climates, however, that it attains the highest quality of fiber. Its use is one of the old, old discoveries of the race. The Swiss Lake Dwellers passed so long ago that no archaeologist ventures to set their date in history; but dredging on the site of their homes brings up fragments of their fishing nets, and skilled microscopists establish the fact that these were made of the indispensable flax.

"The Mediterranean Basin was the cradle of civilization and there the flax plant everywhere found a home. It furnished the winding sheet for the kings of the men who piled up the pyramids, and the Assyrian and the Greek went clad in the same universal fiber that made the shirt and the kirtle of the American pioneer.

"Flax is the premier textile plant of the world. Other cheaper and far inferior vegetable fibers have very largely displaced it for the commonplace uses of life; but when men want strength and durability, when they want beauty, as in table linen and in altar cloths, then they turn back again to this imperial plant.

"Flax fiber when first prepared and spun and woven may be of varying colors, but always some soft and lovely shade of gray. Our grandmothers bleached it in the sun until it became almost white, practically without loss of strength. Modern bleaching with boiling and chemicals attains an almost snowy, gleaming whiteness but at the cost of durability. Compared with flax, cotton is at best weak and short-lived. Cotton fabrics grow rotten and weak with the passing years but linen literally survives the centuries. For sheer strength a slender thread of twisted flax fibers is incomparable. Woven alone and made into shirt or dress or sheet it made a fabric well-nigh indestructible — literally an heirloom to be handed down through the years. Used as warp to protect and hold the honest woolen woof, it made clothing that kept out the cold or bedding beneath which the pioneer in his rude cabin home might at least lie warm o' nights. Some day a great poet will arise who will be worthy to sing the Saga of the Flax.

"Less readily than wool did flax adapt itself to machine methods. The manufacture of wool slowly and by degrees passed out of the home to the factory, but in our state at least the handling of flax and the weaving of linen always remained a

household handicraft and passed away with the coming of the machine age. So it has come at last that a crop, an art, a handicraft which less than a century ago, was well-nigh universal is today as forgotten as the quill pen or the tinder-box and flint and steel."

FAVORITE PIONEER RECORDING ARTISTS

(CONTINUED FROM PAGE 25)

10-in. disc No. 3423 — in an extremely funny way, the haunting melody being supported by the trombone and orchestra."

"Nobody" was issued as a cylinder in October. Also in July appeared the only Columbia duet record by Williams and Walker that I have found listed—No. 3410, "Pretty Desdame." Columbia referred to the team as "The Ebony Emperors, William and Walker, whose typical coon harmony . . . is truly delectable," and added that both numbers "are selections from Williams and Walker's recent musical production, 'Abysinia,' which had a six week's run at the Majestic Theatre in New York. These Negro artists sing exclusively for the Columbia Phonograph Company."

In September, Williams was back with two more records. Their description:

"Here It Comes Again—10-in. disc. No. 3454—by the chief of Ethiopian comedians, who is now featuring it in 'Abysinia' at the Grand Opera House, New York. A characteristic coon oddity, with orchestra accompaniment, unique and entertaining. Mr. Williams makes a tuneful plea for good old home cookery in his song, 'I'm Tired of Eating in a Restaurant'—cylinder No. 32990—with orchestra accompaniment. Both of these songs are original, being the compositions of this celebrated comedian and recorded by him exclusively for the Columbia Phonograph Company."

Williams was now an established Columbia favorite. The restaurant song (whose correct title was "I'm Tired of Eating in the Restaurants") appeared in disc form in December, 1906. At the same time one of the comedian's biggest hits, the cateney and comical "Let It Alone," which, like "Nobody," is still popular today, was listed three ways — as a disc; a two-minute cylinder; and as a longer playing six-inch cylinder made especially for use on a highly touted Columbia machine invented by Daniel Higham, of Boston. This device, called the Twentieth Century Sound Magnifying Graphophone, used an amber flywheel to exert pressure and amplify sound so that it could be heard a mile or more. Comparatively few of these stentorian instruments appear to be in existence now, although my friend, Harry Spencer, of Danville, Va., has one, and the six-inch cylinders, which couldn't be played on ordinary machines, are equally hard to find.

(TO BE CONTINUED)

AUTOMOBILE CARTOON COLLECTION

(CONTINUED FROM PAGE 29)

the title: "Making the 8:20 Local," shows a well-to-do commuter seated in his luxurious car which is being driven by a chauffeur while his cook is on a little platform in the rear making flapjacks. He is serenely eating his breakfast and evidently enjoying the sight of some fellow commuters hurrying on foot to catch the local. Under this cartoon appeared the caption, "The Suburbanite — There's nothing like having an inventive turn of mind. NOW I can enjoy my breakfast leisurely every morning." This cartoon was published in Puck on June 29, 1906.

The famous comic artist, F. Opper, creator of Happy Hooligan, whose cartoons appeared in American publications over a period of more than half a century, comes up with a cartoon in Puck on October 26, 1897, entitled, "Electric," which he evidently believed to be the zenith in imaginary motoring. He pictured a number of incidents which he probably deemed to be humorous because they were so impossible — at that date. Yet all these incidents could and most of them have happened in the intervening years and are considered commonplace today.

There is a funeral, for instance, in which the mourners ride in electric driven "horseless buggies." Horses have long ago disappeared from our funeral processions. A keg-laden beer truck powered by electricity carries the daddy of today's front bumper pushing a slow wagon out of its path. The "brewer's big horses" have long ago passed into limbo — with the exception of a few show teams, and the brewer's big trucks are common sights on the streets today. A policeman taking a drunk to jail or the hospital in an electric driven "Police Ambulance Corps" car. A king passing in review in an electric brougham. Even an organ grinder and monkey on a motored car. About the only incident in the cartoon that was a bit far fetched was one showing a stage coach with electric motor power being attacked by Indians on bicycles. Today's motored bus would be the nearest thing to the stage coach, but Indians of the present era do not ride bicycles. Many of them ride big shiny convertibles purchased with some of their oil well profits.

There are of course the cartoons showing the horse rearing back in fear as a car speeds by, and the momentous advent of the "balloon tire." Many others could be listed were space to permit. The collection is one that would make a strong appeal to every motor car owner and driver in the country, together with the many thousands of persons who are interested in early Americana. They would get a big kick out of seeing the early contraptions that were the daddies of the Buick, Packard, Ford, Studebaker and other well-known makes of today, and would recall many familiar

names that have since passed into oblivion.

An echo of the days when the Pierce-Arrow was a king, and when the Briscoe, the Stutz, the Maxwell and others raced for a place in the sun. Most of these, with but one exception, have almost been forgotten. And the Maxwell, too, would probably be forgotten were it not for a chap named Jack Benny.

Mr. Stone is hopeful that some day his large collection will be placed in a museum where they will be available to future generations who can get a chuckle out of the "speed demons" of half a century ago that burned up the dirt highways at the terrific speed of 20 to 25 miles an hour.

—O—

Is There Gold in Your Barn?

By E. L. ARCHER, JR.

The layman little realizes that there may be a great deal of human interest in that old car which stood for so many years under the canvas in the barn back home. A few of the more forward looking citizens of California, in particular, banded together to form the Antique Automobile Club of California.

One fine racer was found in a garage, where it had been burned in its stall. It was one of the most deplorable specimens of a car imaginable. But Bud Lundell, its present owner, never let such minor catastrophes stop him, for he has restored it to its original elegance.

It is a 1918 Buick, and it was restored with a special body which was all the rage when this burner of track was new. The wheels that now carry this speedster around the track were originally on a mile-eater owned and driven by Barney Oldfield.

The 1916 Locomobile stood proudly at the curb like a General on parade. And well it should, for it was designed for the personal use of one of the greatest generals of them all, John J. Pershing. It is a tall, yellow armored sedan.

Any lady of those stylish days of yore would have been proud to be seen in the 1913 American Under-slung. It has a dark brown leather upholstery, trimmed in red leather. It is a beautifully designed style, and a very speedy roadster.

These cars were on display at the first show of its kind on the Pacific Coast. Even though it was the first of its kind, it was a fine success.

Amongst the cars were, ones round in barns, pastures and garages. Some were in good repair, while others required much restoring.

But in this hobby, as in any other, the result of seeing a beautiful example of ones endeavor is rewarding. Yes, these hobbyists in the Antique Automobile Club of California, are given heaps of fun by bringing back wonderful memories to the minds of the oldesters who visited the show.

The velocipede, velocipede, velocipede.

It is all the rage in town;
The boys and girls are on it strong.
And do the thing up brown.

The boys with vigor mount the thing.
And try to balance straight;
The girls in private straddle it,
And go it soon or late.

They throw one leg upon the left.
The other on the right;
And then between the two they work
The thing clear out of sight.

They steer it by the head so nice,
That going fast or slow,
They jerk it off or on the track,
And round the corners go.

They keep a working up and down,
To make the motion strong;
And with their legs keep dancing,
To shove the thing along.

It is the darnd'st thing that's sold,
And everybody knows,
How, underneath the young or old,
Off like a flash it goes.

It is the joy of all young hearts,
And give them lots of fun;
The more they work it up and down,
The more they make it run.

From an old advertising card

—O—

Do You Remember?

By E. E. MEREDITH

When men wore rubber collars which could be cleaned with a damp rag when they became soiled?

When divorce was spoken of only in a hushed voice and never mentioned at all in the presence of children?

When the only time "bingo" was heard was when the carnival came to town and then it was played with corn?

When Joe Penner was on the air and was quite popular with his "Wanna buy a duck" and "You nasty man" sayings, oft repeated?

When the young man always put a clean handkerchief in his hand before placing his arm around a girl's waist when dancing the waltz or two-step?

When summer drinks were cooled by lowering a bucket into the well (if the family had no milkhouse) and Mother made her ice tea in this fashion?

When anyone out till midnight was "out late"? Now the rising generation is retiring when the grandpa generation is getting out of bed?

When persistent college students were begging folks to subscribe for magazines?

When a young man was embarrassed if his shirt tail came out? Now they wear them that way.

When people enthused at the song "Happy Days Are Here Again." It is time for a revival of that song.

When instead of smiling at a strange male, a girl shyly dropped her lace handkerchief in order to make his acquaintance?

When Pa sat down and Ma stood up with her hand on his shoulder when they visited the photograph gallery to have a "picture taken"?

The Time—September 15-20

STEVENS HOTEL
For the 24th Annual

CHICAGO ANTIQUES EXPOSITION AND
COLLECTOR'S FAIR

Padre with Sense of Humor

In the new parish house of Kenilworth's (Ill.) Church of the Holy Comforter, the Rev. Leland H. Danforth has framed the following non-negotiable donations to the church offerings of the last quarter century: One counterfeit half dollar; eight sales tax tokens issued by different states; one token inscribed, "Green River Whiskey. The Whiskey Without Regrets"; one anonymous token "Good for 25 cents in trade"; one small mounted cameo; one OPA "Blue Point" token; one nickel, hand-inscribed, "Forget Me Not, John"; one Kenilworth Skating Rink button; one heart-shaped locket; maple leaf button "Canadian Club of Chicago"; lapel insignia, "Red Cross 2d War Fund"; token, "Evanston Ice Co."; small silver frog from charm bracelet; Kenilworth dog license tag; several iron washers; one small Chinese copper coin.—Chicago Tribune.

—O—

Out of the Post

A demonstration of a new invention called the Bates Thermic Engine was held in Philadelphia September 28, 1896. This was an improved gas engine, differing from other types as there was no explosion in the cylinder and the power was steady. In it the gas was generated in the same compartment that the fuel was burned, and purified from its own pressure. Gas was then let into the cylinder, together with compressed air from another tank. Gas burning in the air expanded, thus furnishing motor power. This was smaller than the steam engine and burned less than one pound of coal per horse power and no refuse clogged the valves.

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The Chicago, Milwaukee and St. Paul reached the coast in 1909.

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The coupling invention was patented by J. H. Hills May 21, 1878, No. 203,912, and again August 16, 1881, by Stephens and Pool. The hand-car was patented by G. S. Sheffield March 11, 1879, No. 213,254.

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James J. Hill completed the Great Northern in 1893.

oOo

President Grant drove the last spike on the Northern Pacific, or Jay Cooke's Route, pushed by Henry Villard, in 1873.

oOo

About 1,000 years ago the Caliph Aziz of Cairo sent a rush order for cherries to the town of Baalbek. Six hundred pigeons were used for the delivery. This is said to have been the first air express.

oOo

After dinner cups and saucers are suggested by one advertiser in 1892 for newly betrothed maidens. Called "Engagement Cups and Saucers" they were to be had for eighty-five cents in three patterns of Carlsbad china with Victoria and gold decorations. Shown were an hexagonal cup, one curved and scalloped and a flat-sitting, plain, round all with floral patterns.



BELLS



Superstitions Relating to Church Bells

From an article in CHAMBER'S JOURNAL,
April 23, 1870

Multitudinous are the superstitions attaching to church bells. All know the Cornish poet's beautiful verses on the drowned bells of Botreaux, which are still supposed to ring in storms. The bell at St. Fillan's Chapel was used in the ceremonies anciently employed by the Scotch to restore the insane to sanity. The great bell of Saragossa is said to ring spontaneously before the death of a sovereign. Bede mentions the fact of a nun in a convent hearing a bell ring before a friend's death. Curiously enough, the writer was lately told by an old woman in Lincolnshire, who was expecting the death of a neighbour, that she heard the church bell strike solemnly three times at twelve o'clock on the night before her friend expired. In the Romish Church, there was a prevalent belief that bells drove away storms and tempests, as well as demons. Thus, a quaint old writer

speaks: "It is said the evil spirytes that ben in the region of th' ayre doubt moche when they hear the belles ringen whan it thondreth, and whan grete tempeste and rages of wether happen, to the ende that the feinds and wycked spirytes should ben abashed, and flee and cease of the movynge of tempeste." From this feeling, bells were anciently baptised, and regular forms for the ceremony are given in Romish manuals. Even sponsors were sometimes named for them; holy water, oil, salt, cream, and tapers being used, just as the baptism of a child. This was certainly not a primitive practice, nor is it stoutly defended by the Romish hierarchy at present. Bingham can trace it to no more remote antiquity than the reign of Charlemagne. The first distinct mention of it occurs in the time of John XIII., 968 A. D., who, on consecrating the great bell of the Lateran Church, gave it the name of John, from whence the custom seems to have been authorised in the church. It is worth while translating an account of the ceremonial from Sleidan. "First of all," he says, "the bells must be so hung that the bishop may be able to walk round them. When he has chanted a few psalms in a low voice, he mingles water and salt, and consecrates them, diligently sprinkling the bell with the mixture both inside and out. Then he wipes it clean, and with holy oil describes on it the figure of the cross, praying the while that when the bell is swung up and sounded, faith and charity may abound amongst men; all the snares of the devil—hail, lightnings, winds, storms—may be rendered vain, and all unseasonable weather be softened. After he has wiped off that cross of oil from the rim, he forms seven other crosses on it, but only one of them within. The bell is censed, more psalms are to be sung, and prayers put up for its welfare. After this, feasts and banqueting are celebrated just as at a wedding."

Tales of those who have fancied that they heard voices of encouragement in the notes of bells are common enough. Whittington, and Panurge in Rabelais, to whom the bells seemed to say so appositely, "Marry, marry, marry," will occur as instances to every reader. It was owing to the advice of the main bell, King James I. of Scotland informs us, that he wrote his poem, the *King's Quhair*. As he lay wakeful one morning,

Ay methought the bell
Said to me. Tell on, man,
quhat thee befell.

Still more pathetic than these stories is what the Laureate says the ship-

wrecked solitary heard in his far-off tropic isle:

Once, likewise, in the ringing of his ears,
Though faintly, merrily—far and far away—
He heard the pealing of his parish bell.

In many English parishes, bells have been sold by parsimonious churchwardens, in order to defray the expenses of repairing the fabric, just as lead from the roofs has often been applied to the same purpose. To make up for these gaps in the belfry, stories of bells having been stolen from neighbouring churches are frequent in country parishes. Thus, at Fulbourne, when the steeple of the church fell in, the poorer inhabitants watched the bells for some nights. When their suspicion somewhat lulled, the churchwardens silently carried them off in a wagon and sold them.

Bell Lore

"My name is Roland. When I toll there is fire; when I peal there is victory in the land." That is the inscription on a bell in the Cathedral of St. Bavon in Ghent. This particular bell has an interesting history. It was first cast in 1314. In 1659 it was recast, and again in 1914.

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The soul of the poet is touched by carillon music if we point to Henry W. Longfellow as an example. Longfellow dwelling in Belgium in his student days was moved by the singing towers there. He wrote in his diary of 1841 about the bells, and was moved to write also the poem "The Belfry of Bruges," one part of which is called "The Carillon."

The Whims of a Collector

Editorial in the MANKATO FREE PRESS

The imagination of the born collector knows no bounds. Nearly every object in existence takes on the value of fascination for some one who is afflicted with the desire to obtain more and more objects like the original acquisition.

Classified ads in a recent issue of HOBBIES magazine reveal such heterogeneous desires as street car tokens, handcuffs, timetables of Great Lakes steamers, weight-lifting books, old hairbrushes, pipes with cattle on them, cast iron furniture and pictures of threshing machines.

This enthusiasm for concentrating on a single category indicates a certain power of selection and ability to hew to the line. In hobby collectors the country probably has an invaluable source of filing clerks, office managers and research assistants. Anyone who can classify and keep in order a few thousand buttons, or Indian relics, or glass dolls, would certainly be an asset in a government red tape department.

BELLS WANTED

WANTED: Bells.—Mrs. Tilden Patton,
Lexington, Ill. d12844

WANTED: Old and unusual glass and metal bells.—Mrs. E. N. Hamlin, 4937
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TRAVEL SEARCH FOR BELLS

By A. C. Meyer — \$2.50 postpaid

In the last 10 years, semi-retired, Mr. Meyer and his wife, also a bell enthusiast, indulged their hobby of bell collecting, which has taken them to many parts of the world. In every city and virtually every crossroads, they added interesting specimens to their collection. Mr. Meyer has summarized it all in a down-to-earth story.

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Water-Colors Pastels PAINTINGS

American 20th Century Art Exhibited at Metropolitan Museum

A panorama of American art since the turn of the 20th century was placed on display recently at the Metropolitan Museum of Art. Well over 200 oils, water-colors and drawings and more than 100 prints by artists whose work reflects the major artistic trends of the past half-century in the United States are included in the exhibition. All works displayed are from the permanent collections of the museum.

Because it will be possible to show only a portion of the total number of American paintings owned by the museum at any one time in the exhibition 20th Century Painters—U. S. A., substitutions will be made as the exhibition continues in order to give the fullest possible representation to the more than 500 artists of the period whose works are in the collections.

Outstanding canvases by artists now recognized as being among the greatest of the 19th century serve as an introduction to the exhibition, which follows a chronological pattern.

Among these earlier paintings are *The Gulf Stream* by Winslow Homer, *Max Schmitt in a Single Scull* by Thomas Eakins and two famous marine subjects by Albert Pinkham Ryder, *Toilers of the Sea* and *Moonlight-Marine*.

Portraits of the period include *Madame X* and *The Wyndham Sisters* by John Singer Sargent, *Portrait of Theodore Duret* by James A. McNeill Whistler and *The Thinker* by Eakins.

Story-telling pictures such as *King Lear's Daughters* by Edwin A. Abbey and *The Muse of Painting* by John LaFarge, which enjoyed great popularity as the century began, are also to be found in the galleries of early paintings.

American Impressionism is vividly portrayed in a gallery devoted to the works of Mary Cassatt, Childe Hassam, Julian Alder Weir, Gari Melchers, John Twachtman and others who drew inspiration from French Impressionists such as Degas, Monet, and Manet. Among the best-known canvases shown are *Lady at the Tea Table* by Cassatt, *July 14th Rue Dauphine* by Hassam, *The Green Bodice* by Weir, *Madonna* by Melchers and *Waterfall* by Twachtman.

Impressionistic paintings are succeeded by realistic works from the

brushes of such men as John Sloan, *Dust Storm, Fifth Avenue*; Robert Henri, *Dutch Girl in White*; George Luks, *The Old Duchess*; and Arthur B. Davies, *Unicorns*. All were members of The Eight, a group of forthright artists who created the "Journalistic Revolution" of 1908 by abandoning academic subject matter and turning to the man in the street for inspiration. Here also is *Up the Hudson* by George Bellows, the outstanding student of Henri, one of the leaders of The Eight. Bellows was among the artists who carried on the movement with extraordinary sensitivity and vitality.

Regional painting is represented by the leading exponents of this trend in American art. Among them are John Steuart Curry, whose heroic *John Brown* is a recent acquisition being exhibited for the first time at the Metropolitan; Grant Wood, whose *Midnight Ride of Paul Revere* has also just been acquired, and Thomas Benton, who is represented by *Roasting Ears*. Other well-known interpreters of the American scene being shown include Edward Hopper, Guy Pène DuBois, Reginald Marsh, Peter Hurd, Jon Corbino and Raphael Soyer.

Many other painters who came into prominence at this time are also represented. Among them are Eugene Speicher, George Biddle, Waldo Peirce, Alexander Brook and Louis Bouché.

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ON TIME - -

NOTES ON CLOCK HISTORY

As reported by the GREAT INDUSTRIES OF THE UNITED STATES,
published by J. B. Burr & Hyde, Chicago, 1872.

The motions of the heavenly bodies doubtless suggested the practice of measuring time — of dividing it into years, days, and hours. From the earliest period, the space which elapsed between sunrise and sunset has been called a day, and that from sunset to sunrise a night. At a later period the day and night were divided into twenty-four equal parts, called hours, and an hour into sixty equal parts, called minutes, and a minute into sixty equal parts, called seconds.

The sun dial was one of the earliest inventions used for measuring time. It is supposed to have originated with the Babylonians. Greek historians affirm that the Greeks received from them the dial, the gnomon, and the division of the day into twelve parts. The first mention in the Scriptures of the hour is made by the prophet Daniel, (iii.6). Though

the dial was used early by the Egyptians, yet there are no indications in their sculptures to show the epoch when it was first known in Egypt. The earliest clear reference to the dial is in the second book of Kings, xx.11; "The prophet cried unto the Lord, and he brought the shadow ten degrees backward, by which it had gone down in the dial of Ahaz." This miracle is said to have occurred in the reign of Hezekiah, the son of Ahaz, and his successor. It was called the dial of Ahaz; he had been in alliance with the king of Assyria and had communication with the princes of Babylon. He was a man of progressive ideas, and ready to adopt foreign improvements. The dial, in the mode of its construction, was undoubtedly imported from Babylon. It was probably only an object of curious recreation for the king, or served at most to regulate the occupations of the royal household. There is no mention in the Scriptures of any instrument for keeping time before this dial of Ahaz, seven hundred years before the Christian era.

The pieces of mechanism used to measure time, and kept in motion by gravity through the medium of weights, or by the elastic force of a spring, are called time pieces, or clocks. The term time piece is applied to an instrument intended merely to mark the time without striking the hour; a clock, besides showing the time, strikes every hour on a bell or a spring.

The first author who speaks of a clock appears to be Dante, who wrote

in the latter part of the thirteenth century. He says, as rendered by Cary, "as wheels, that wind their circles in the horologe," implying his knowledge of a clock of some kind. Striking clocks are said to have been invented at Padua, Italy, and that which now exists in the tower in the Piazza de' Signori, is claimed as the contrivance of Giocomo Dondi. It was erected in the year 1344. Besides the four and twenty hours, it tells the course of the sun and the aspects and phases of the moon. Dondi obtained such celebrity for his performance that he acquired the surname of Horologio. It passed to his descendants, and the family of "Dondi dell' Orologio" still flourishes. The exact period when clocks were first known in England is uncertain. Early in the fourteenth century a wonderful clock was produced by the abbot of St. Albans, which is referred to as the oldest one known in England. A German artist named Henri de Vic, or Henry de Wick, put up a large clock in the palace of Charles V. of France. Very old and curious clocks are found in different cities of Europe, which have been noticed by travellers and writers for



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centuries. Strasburg has a famous clock made in the year 1571. At the hour of twelve the clockwork puts in motion many puppets and images. There is a clock tower in the square of St. Mark, Venice; in the centre of it is the dial of a very old clock, which is resplendent with gold and azure, the sun travelling round the zodiacal signs which decorate it, and marking the time of twice twelve hours. On the top of the tower are two large figures of bronze, called by the Venetians, Moors, who, with large hammers, beat the hours upon the bell. They strike the hours twice, the second set of strokes being at an interval of five minutes from the first. A story of the last century, current in Venice, charges one of these bronze men with murder, by knocking off the parapet an unfortunate workman who stood within the swing of the hammer. The city of Berne, in Switzerland, has an old clock tower, built nearly eight hundred years since. Its comic clockwork puppets are objects of wonder to an admiring crowd of observers. A minute before the hour strikes, a wooden cock appears, crows twice, and flaps his wings; then, while a puppet strikes the hour on a bell, a procession of bears comes out and pass in front of a figure on a throne, who marks the hour by gaping and by lowering his sceptre. In the year 1382 the town of Courtray, in Belgium, was burned by order of the king of France. Before the town was set on fire, Froissart says, "The Duke of Burgundy had taken down a curious clock which struck the hours, the handsomest that was to be seen on either side of the sea, which he had caused to be packed up

and placed on carts, with its bell, and carried to Dojon, where it was placed, and there strikes the hours day and night."

The middle of the fourteenth century may be regarded as about the time which affords the first clear evidence of the existence of what would be now called a clock, or regulated horological machine. It is not an invention so ancient as some have supposed, nor is it altogether the invention of the two last centuries. If, as a complete machine, it has an inventor, he is not certainly known. Ferdinand Berthoud, who has written voluminously on the subject of clockwork, concludes his researches with the opinion that a clock, such as that put up by Henry de Wick, is not the invention of one man, but a combination of successive inventions, each worthy of a separate contriver. "Thus (1), wheelwork was known and applied in the time of Archimedes; (2) a weight being applied as a maintaining power would in all probability have at first a fly, similar to that of a kitchen-jack, to regulate the velocity; (3) the ratchet-wheel and click for winding up the weight, without detaching the teeth of the great or main wheel from those of the pinion in which they were engaged, would soon be found an indispensable contrivance; (4) the regulation by a fly being subject to great changes from variations in the atmosphere, and the tendency of a falling body to accelerate its motion, would necessarily give rise to the alternating motion of the balance, with which invention an escapement of some kind must have been coupled; (5) the last-mentioned two inventions are most important ones, and would have induced such a degree of equality in the motion of the wheelwork as would lead the way to a dial-plate, and its necessary adjunct, a hand or pointer; lastly, the striking part, to proclaim at a distance, without the aid of a person to watch, the hour that was indicated, completed the list of inventions." It is supposed that the clock of Henry de Wick was constructed by combining the successive inventions of different persons. And so the clocks of the modern times have been brought to their present degree of perfection by a series of inventions and improvements on what may now be called the rude clocks of the fourteenth and fifteenth centuries.

About the middle of the sixteenth

century clocks were reduced in form so as to be easily transported from place to place. Before portable clocks were made, a main-spring, as the moving power, was probably substituted for weights. About a century later the long-pendulum clock was made. The honor of originating the pendulum clock is claimed for different individuals.

In the year 1639 the noted Galileo published his observation on the pendulum in Paris; though it is said he never applied the pendulum as a

(CONTINUED ON PAGE 45)

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STORY OF A DIAMOND

For those collectors of jewelry who are also collecting data on precious stones, we pass along this story regarding a find that was reported in February, 1861, by Chambers Journal.

It seems that the story began in Brazil, at Villa Rica, when a free negro became possessed of a diamond so enormous, that he begged permis-

sion to present it himself to the prince-regent. "A carriage and an escort were forthwith despatched to take him to court. Blackey threw himself at the regent's feet, and exhibited his diamond. The prince uttered an exclamation of surprise—the lords present were astounded, the stone weighed nearly a pound! The courtiers immediately set to work to find out the number of millions this monstrous jewel was worth. The great stone of Villa Rica, valued at troy weight, made a total of 2560 carats. Deducting the sixty carats for what little the stone lacked of a pound, there yet remained 2500 carats. In order to ascertain the commercial value of the stone, the carat must be multiplied by the square. The square of 2500 is 6,250,000, and estimating the carat at only 150 francs, the common price, we have the sum of 937,500,000 francs; and, as large diamonds are no longer submitted to the tariff, and as their nominal price increases in proportion as they exceed the ordinary dimension, the Portuguese noblemen probably estimated the stone at two millions, or, like thorough courtiers, at four. "However this may be, the inestimable jewel was sent to the treasury, with a strong escort, and deposited in the hall of gems. As Mr. Mawe was at Rio Janeiro when this wonderful discovery was made, the minister sent for him, and communicated to him all the particulars regarding the phenomenon; but at the same time expressed his private doubts of its reality. The English

mineralogist was invited to examine the incomparable brilliant and fix its value. Furnished with a letter from each minister—without which formality he could not be admitted—Mr. Mawe went through several rooms, and crossed a great hall hung with crimson and gold, in which was a statue of natural size representing Justice with her scales. Finally, he reached a room in which were several chests; three officers, each having a key, opened one of these chests, and the treasurer with much solemnity exhibited the supposed diamond. Before touching the stone, Mr. Mawe had already seen that it was nothing but a piece of rounded crystal; he proved this on the instant by scratching it with a real diamond, and this luckless scratch at once annihilated all the millions supposed to have been added to the treasury. The prince-regent received the news very philosophically; but poor Blackey, who had come in a carriage, was left to travel back on foot."

The largest real diamond in the world, belonging to the Rajah of Mattan, in Borneo, is still uncut, and weighs 367 carats; it has no rival nearer than the Orloff diamond, of 193 carats. It has never been brought to Europe, though the governor of Batavia once offered to the rajah 150,000 dollars for it, as well as two large war-brigs, with their guns and ammunition, and a considerable quantity of powder and shot. The number of diamonds in the world above 100 carats' weight, including the two already mentioned, is only

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HEAVY EGYPTIAN filigree bracelet, gold, \$45. Pair old G. F. tassels, \$12. Victorian book chain, black and white cameo medallion, \$18. Genuine crystal beads, \$7.50. Crescent tie pin with 7 good diamonds, \$45. Gold oval locket with black enamel design, \$18. Large Jasper cameo in silver frame \$12. Handsome coral cameo ring, gold mounting, \$22. Fair buckle bracelets with black enamel tracery, \$26.50. Large mother-of-pearl cuff links dated 1879, \$14. Unusual mesh bracelet, tiger eye cameo medallion, dated 1884, \$35. Large amethyst heart on unusual gold chain, \$65. Gorgeous Ceylon sapphire ring, large perfect gem, \$85. Many other items. Write wants.—Arlene Carver, 3780 Lathrop, Detroit 4, Mich. s1088

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NOW WE ARE SEVEN: Collectors want antique earrings for pierced ears.—Helon Beard, Yazoo City, Miss. ap126128

WANT JEWELRY, antique or old chains, watches, rings, pins, pendants, ear screws, bracelets, also diamonds and semi precious stones.—Ray Kirby, 1564 Stemmons Ave., Dallas, Tex. n128271

Wanted: Any type of jewelry on which there is the imprint likeness of old vintage cars.—B. J. Pollard, 14300 Prairie, Detroit 21, Mich. ja6637

WANTED TO BUY: All types chain-slides.—Ruth Friedman, 35-50 88 St., Jackson Heights, New York. o 6084

WANTED: ANTIQUE jewelry, gold teeth, scrap gold, watch cases, heavy gold and silver chains, anything old in gold & silver.—Clyde O'Neal, 400 Franklin St., Waco, Tex. s3234

six; but the history of each of these—which are called *paragons*—is a romance in itself.

The *Orloff*, according to some accounts, formed one of the eyes of the idol Scheringham, in the temple of Brahma. The fame of these bright eyes having reached a certain French grenadier of Pondicherry, he deserted, adopted the religion and manners of the Brahmins, and subsequently succeeded in escaping with one of the coveted orbs. He sold the jewel to a sea-captain for 50,000 francs; the sea-captain sold it to a Jew for 300,000; and an Armenian, named Shafrass, bought it for a much larger sum, and disposed of it to Count Orloff, for the Empress Catharine, for 450,000 roubles, and a grant of Russian nobility.

The Regent Diamond is the most perfect, and the finest water of the *paragons*. It originally weighed 400 carats; but the cutting of it as a brilliant, which took two years' labour, and cost L.3000, reduced its size to 137 carats. This diamond, which is also called the *Pitt*, was stolen from Golconda, and sold to the grandfather of the Earl of Chatham, when governor of Fort St. George, in the East Indies, for L.20,000, although Pope suggests that that gentleman purloined it from the original thief—

Asleep and naked, as an Indian lay, An honest factor stole the gem away. The French king purchased it for £.92,000, Mr. Pitt reserving the fragments taken off in the cutting; but its value is now estimated at double the price paid for it. This jewel was pawned by Napoleon, made a political bait by Talleyrand to seduce Prussia, and stolen by robbers, who only returned it because of the impossibility of disposing of it without detection. A certain convict in the French galleys for some time enjoyed a high pre-eminence among his fellows as "the man who had stolen the Regent."

The Star of the South, the largest diamond ever brought from Brazil, was discovered by three wretched men, condemned to perpetual banishment in the wildest part of the interior, but who of course obtained the revocation of their sentence.

Sixth and last of the *paragon* diamonds is the Koh-i-noor, now weighing but one hundred and two carats, but supposed to have once been the largest ever known, and the same seen by Tavernier among the jewels of the Great Mogul. It is confidently asserted that this famous gem belonged to Karna, king of Anga, three thousand years ago. "According to Tavernier, this gem was presented to Cha-Gehan, the father of Aurungzebe, by Mirzimola, when that Indian general having betrayed his master, the king of Golconda, took refuge at the court of the Great Mogul. Since it was admired by the French traveller, this diamond has passed through the hands of several Indian princes, and always by violence or fraud. The last Eastern possessor was the famous Runjeet Singh, king of Lahore and Cashmere, from whom it passed into the hands of the English on the annexation of the Punjab: it was brought to London in 1850. "The king

had obtained this jewel in the following manner: having heard that the king of Cabul possessed a diamond that had belonged to the Great Mogul, the largest and purest known, he invited the fortunate owner to his court, and there, having him in his power, demanded his diamond. The guest, however, had provided himself against such a contingency, with a perfect imitation of the coveted jewel. After some show of resistance, he reluctantly acceded to the wishes of his powerful host. The delight of Runjeet was extreme, but of short duration, the lapidary to whom he gave orders to mount his new acquisition pronouncing it to be merely a bit of crystal. The mortification and rage of the despot were unbounded; he immediately caused the palace of the king of Cabul to be invested, and ransacked from top to bottom. But for a long while all search was vain: at last, a slave betrayed the secret; the diamond was found concealed beneath a heap of ashes. Runjeet Singh had it set in an armlet, between two diamonds, each the size of a sparrow-egg."

According to Mr. Tennant, the great Russian diamond singularly corresponds with the Koh-i-noor, so as to suggest that the two once formed a single crystal; and when united, they would, allowing for the detaching of several smaller pieces in the process of cleaving, make up the weight described by Tavernier.

—o—

Belt Watches in Sets

Belt watches were designed for use by the fair sex when wearing thin dresses as "the material was not adapted for the "Brooch Watch." This was in 1902. These particular watches were for use during the hot weather and for outings and the set pictured is said to be "The Elf" in a new dress. A hardy watch that would give the time correctly no matter how hard the ladies took their exercises, and designed in the spirit of the various sports, there is one for yachting, football, tennis, and for golf. As to the others shown here in the small cuts anyone's guess is good. These were made by the New England Watch Co. and sold for fifteen dollars, in silver. — Dorothy Brannan.



Belt Watches of 1902

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Mohammedan Silver

Silver tastes know no national boundary. There are many who are devoted only to English wares, others who choose only early American types. However, those who have delved into the silver of all lands will say that Islamic silver has much to offer in the way of beautiful items.

At one time this section of the world was the crossroads for trading between Europe and the Far East. The richness of the ewers, braziers, mortars, incense burners, ink wells, candlesticks and boxes that have come out of their past attest to the affluence of the higher class. Human figures, animal motifs, arabesques and geometric patterns formed the inlay designs, which in most instances covered the object. The formality of many of the decorative motifs reflected the formality of life among the merchant princes of Islam and sheds considerable light on the eastern mind and spirit. The art objects and their designs of that period are in direct contrast with the Western designs in comparable periods of commercial prosperity.

Inlay technique with niello, a silver alloy, is a very old art in silver decoration in that country, and the Mohammedans in particular liked its appearance.

The signs of the Zodiac was a popular form of decorative motif and you find these on much of the silverware. During the religious wars many of the householders lost their silver to invaders.

Care of Silver

A reader writes to ask if the constant use of silver will hurt it. Silver connoisseurs say that it will not, as silver that is used frequently does not require as much cleaning as silver that is stored away in the silver chest. "But it gets scratched," is a familiar saying. Yes, it is true that it may become scratched, but it is pretty well agreed by students of silver history, that those little scratches give to silver the soft lum-

inous patina and mellow tones that only old age and care produce.

To safeguard your silver, wash it carefully after each meal in good hot water and soap, so that all grease is removed. Rinse in clear, hot water and dry at once with a soft clean towel. It is advised not to leave silver to dry by draining. Another precaution that is important—"Don't jumble silver all up in a pan." Wash a few pieces at a time and avoid deep or heavy scratches that do not add to its beauty. To take off egg stains or salt marks use a good silver cloth which you can obtain from your jeweler along with a brush, and a good polish.

If you use your silver daily, you will find that it will not tarnish so quickly. Everyday use will enhance its beauty and grace. Fine old silver will add charm and distinction to any home. It is worth a little extra care.

Sterling

There was no such thing as an imitation silver until about 200 years ago, and there has never been anything "just as good." The quality of the metal has been of most importance throughout the years. Pure metallic silver is too soft for practical use—a spoon of unalloyed pure silver, for example, would bend and finally break in ordinary use. To overcome this ductility of the metal, a small portion of copper is added, or alloyed, to the pure silver before the craftsman begins to work it. But only 75 parts of copper need be added to every 925 parts of pure silver. Silver of this quality is now called sterling.

The Sterling standard has, for centuries, been recognized as the ideal quality for all purposes, and it is the standard used by reliable silversmiths today. Since 1907 the mark "Sterling" has had the protection of United States law; all silver stamped "Sterling" must contain 925 parts of pure silver in every 1000 parts of metal. Therefore, if you want sterling silver, always look for the stamp "Sterling" when purchasing for this

is your protection in obtaining genuine Solid Silver—the same high quality metal all the way through each piece.

In fine silver has been written the history of the ages—the culture and artistic tastes of past generations. It lasts after all else has gone.

Silver Notes from Here and There

A student of silver writes that Georgian silver, with its excellent chased and cast work, and embossing and engraving is still high on the list of favorites among collectors. The Georgian period represented a span of nearly one hundred years, 1725 to 1830, to be specific and much silver was produced in this period. During this span of time tureens and argylls appeared in great number, both having an interesting origin. One Marshall Turenne, a soldier of some renown, employed his helmet to hold soup, thus the word "tureen." The argylls, used for keeping gravy hot, were introduced by John, the fourth Duke of Argyll, in a similar manner.

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SIX STERLING luncheon knives: Gorham's "Madam Jumel", initial "B", \$17. 6 luncheon knives, Community, "Georgian", initial "B" \$5.—Hazel Eriegel, 681 Whitmore, Detroit 3, Mich. s1291

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NOTES ON CLOCK HISTORY

(CONTINUED FROM PAGE 41)

regulator to supersede the balance in clocks, yet his discovery doubtless led to its use. In the year 1641 Richard Harris, a London artist, applied the principle discovered by the French philosopher, and is supposed to have made the first pendulum clock. The English have continued to make improvements in clocks, and are able to produce the very best specimens of work. The French also continue to the present time to make great numbers of clocks; they are not expensive, but serviceable, and externally neatly finished, and sometimes highly ornamented. The English generally make their clocks by hand; the movements of French clocks are made by machinery.

It is due to the skill and enterprise of Connecticut clock-makers that good, serviceable clocks are made at such a low price that every family can afford to be the owner of a time-piece. Nearly all the clocks used in this country have been made in the State of Connecticut, and the manufacturers export them in large numbers to almost all foreign countries. Towards the close of the last century, Eli Terry established himself in the town of Plymouth, Litchfield County, Conn., and commenced making the old-fashioned hang-up wooden clocks. At this time the wheels and teeth were cut by hand,—first marked out with square and compass, and then sawed with a fine saw. The movements of these clocks were sold for about twenty-five dollars each. In the year 1807 Mr. Terry commenced making wooden clocks by machinery. About the same time Mr. Riley Whiting, a gentleman of scientific education, and of great business capacity, established the manufacture of clocks at Winchester (now Winsted), Conn., and conducted the business there till 1835, when he died. Mr. Whiting made numerous improvements in clocks and clock cases, and became the most important clock manufacturer of his time, in this country. In less than five years the competition in clock-making was so great that the price of the movements for a single clock was reduced to five dollars. The greatest revolution in clock-making in Connecticut was the introduction of the one-day brass clock, an invention of Mr. Chauncy Jerome. The parts of this clock are made by machinery, so that cases can be sold at fifty cents each; and the brass wheels, which are stamped from plates, are made so rapidly that the cost of the movements for each clock is less than fifty cents; so that the one-day brass clocks can be sold for from one and a half to two dollars each. The rapidity with which the clock movements are made is apparent when we consider that three men can take the brass in sheets, press out and level under the drop, then cut the teeth, and make all the wheels for five hundred clocks in one day. The facilities for making cases are each that the labor on the

(CONTINUED ON PAGE 75)

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DOLL-LOGY



Performing Dolls of Neuchatel

By ALICE DAYE



The Musician

In the small village of Neuchatel, Switzerland, are three famous mechanical dolls. They are in the municipal museum and have a special room of their own. The dolls are watched over by the custodian, an elderly watch-maker. He is the only person in the world possessing the well-guarded secrets of how the

dolls perform their very amazing acts. Each doll is 176 years old and in the same perfect working order as when they were made in 1774.

The dolls are entirely hand-made, sculptured from wood and tinted flesh color. Eyes are glass and blue in color and are so lifelike. Two of the mechanical dolls are chubby twin boys, about four years old and the other doll is a girl of eighteen. One of the boy dolls writes, the other draws; the girl is a musician.

The first doll to perform for me was the writer. The mechanisms are in the body. He writes in heavy and light strokes. First he dips his quill pen in the ink-well on his desk; the ink is real, he shakes the pen to get rid of the excess. Raising his head, he gazes into space for a moment as if seeking inspiration; he bends his head and looks at the paper, then begins to write in 18th century script. He writes quickly and can dash off compositions in many languages.

The artist doll is ready to perform and I watched him draw miniature portraits that have pleased European Kings. The first time the mechanical doll appeared at the Court of Louis XVI and Marie Antoinette, he was asked to do a portrait of the King. With rapid pencil strokes the doll outlined the figure

of a dog. The King was angered, but before guards could be called, the artist was at work again and this time the portrait was made. The King felt flattered and praised the watch-maker for making the wondrous doll. I brought back portraits and writings made by the two dolls just as they were made at the Court of Versailles so many years ago. The artist doll uses only a pencil and will stop now and then to blow the pencil dust from the paper.

The mechanical girl doll is very beautiful. Her hair-dress has two blond curls which fall to the shoulders; she wears gleaming earrings. A deep lace collar covers her shoulders and the dress is yellow silk embroidered in gold and is in the style of the 18th century. She plays her ancient organ as though she were alive. She plays five pieces. Part of the mechanism is in the body, the main movement is located in her chair. The most complicated system of cams, levers, pins and springs makes up the metal muscles. When she starts her performance, her eyes look at the audience, she smiles, nods her head, lifts her hands, holds them poised over the organ keys a moment — the arms are mobile as well as the ten fingers — the arms move on the organ and the fingers press the keys; the music is sweet in tone. While she plays, her head turns to the left then to the right, the eyes watch the fingers. The upper part of the body moves also and often she looks at the spectators while playing. At the end of each piece she makes a gracious bow. All the time she is playing, one can see her breathe, her bosom will rise and fall. When the music is slow, she breathes slowly; when the music is played passionately she breathes rapidly. At the end of her performance she relaxes, lowers her hands to her lap, nods her head gracefully, smiles as though to acknowledge her applause.

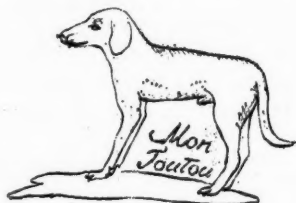
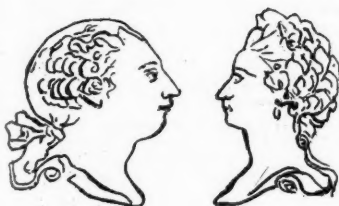
The early history of the dolls has much interest. They were made by Jaquet-Droz. The secret of the mechanisms of the dolls, was first passed on to a friend watch-maker, nearly 150 years ago. Once in each generation since then, the secret has been given to a lone mortal. Today the elderly custodian is teaching a young technician the dolls' mechanisms and it will be years before he knows them thoroughly.

The dolls made their inventor's life a hectic, rich and dangerous one. They traveled to so many cities and were shown to crowds of curious people. Such travels were often complicated and at times full of dramatic adventures. Journeys were made on bad roads in a cart pulled by oxen. Never had the crowds seen apparatus so perfected and Jaquet-Droz barely escaped being thought a sorcerer. Often he fled the villages when the peasants gathered with scythes and threatened his life. Once the angry mob seized him near Madrid, Spain; he was tied to a stake to be put to death but was rescued by the King's guards.

No one knows how many of the



The Artist and the Writer



Sketches by the Artist Doll

mechanical dolls Jacquet-Droz made; some say not more than a dozen. The ones sold to Oriental monarchs brought as much as fifty thousand dollars (\$50,000.00) each. The only three that are still in existence are in Neuchatel. They came back to their country of origin in 1906. The custodian now in charge of the dolls has cared for them for 15 years. He has a real devotion for them. Early morning finds him at the museum, giving each doll loving care. He shakes out the folds of their clothing, arranges their hair and sets them performing for a few moments to make sure all are in working order. When a worn spot appears in the 18th century silk and gold gown, the best dressmaker in Neuchatel repairs it. If the hair loses its sheen, the best barber in town administers an olive oil shampoo and combs each lock in place.

It takes one hundred hours or work to take apart, clean and put together again, each doll. The old custodian's hands are extraordinarily sensitive and his ear quick. When the musician plays off key he quickly unbuttons the lace collar, puts his hand inside the body, adjusts the

clock-like works swiftly; soon the notes are played truly again.

Often the tones of sweet music can be heard in the museum late at night while the moon's glow covers the pine forests; it is the watchmaker seeking the company of his "children" as he so tenderly speaks of the mechanical dolls of Neuchatel.

Doll Costumes in Rochester, N. Y., Museum

A collection of doll costumes representing "Costumes of Many Lands" is currently displayed through the summer months in the library reading room of the Rochester Museum of Arts and Sciences.

The 46 costumes were made by Mrs. Elerowski of 68 Roycroft drive, Rochester, and are displayed with the doll for which they were made. It took Mrs. Elerowski two years to make the costumes and accessories. All are authentically reproduced and accurate to the finest detail. Many are elaborately embroidered and trimmed with braid, laces, and velvets. It shows great skill in needlework. Every type of material was used such as silks, taffetas, velvets, cottons, brocades and buckskin for the American Indian costume which is beaded and fringed. Some costumes are exquisitely lace trimmed as those representative of the 16, 17, 18 and 19th centuries. Spanish and South American costumes are dramatic and colorful. An Eskimo costume is completely made of fur. Costumes of Persia, Arabia, India and Indonesia tend to the exotic.

The doll itself is dressed in the traditional bride's dress, complete with veil. There is also a bridesmaid dress. The Pilgrim costume is the first Mrs. Elerowski made. Romantic is the costume of the Civil War period. Other costumes represent Norway, Poland, Russia, Austria, Hungary, Denmark, Sweden, Holland, Japan, Hawaii, China, Scotland, Wales, Ireland, Czechoslovakia, Rumania, Yugoslavia, Ukraine, France, Switzerland, Italy, Turkey, Greece, and Germany.

After consulting costume books, works on history and peoples of other lands, drawings were made by Mrs. Elerowski's daughter Jane (Mrs. Edward Stark). Then paper patterns were made from which each costume was cut. Many times it was discouraging and Mrs. Elerowski never thought she would finish her project — it was so much work — but more fun.

The doll costume collection will continue on display at Rochester Museum through the month of August, according to W. Stephen Thomas, museum director.

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THE WORLD OF DOLLOLOGY

One of the prize items in the collection of Mrs. Floyd H. Smith, formerly of Coral Gables, Fla., but recently removed to California where she operates the Humpty Dumpty Doll Hospital in Redondo Beach, purchased from Mrs. Clear, is a wax doll which came to her from the heirs of John Singer Sargent. The original owner of the doll died 83 years ago.

oOo

Alice Schiavon and daughter, Joan, of Chicago, both well known collectors of dolls and miniatures, are planning to sail for Europe in September to be gone a few weeks. Chief interest—yes, dolls and miniatures.

oOo

One of the country's most noted poets, Eugene Field, frequently mentioned dolls and toys in his writings.

oOo

A reader of this department inquires for authentic information on

wax dolls. Your department conductor refers her without hesitation to the very fine chapter on this subject in the book, "The Dolls of Yesterday," by Eleanor St. George, which was published by Charles Scribner's Sons, New York. This interesting and important subject in the history of dollology is well-covered by the author, and numerous pictures and references are given.

oOo

The Fields, Louisiana doll collectors, take a sentimental approach to their dolls, which seems to be very noteworthy. A reporter covering the dolls stated:

"Dressing is probably the most fascinating part of collecting, and almost all the garments worn by the dolls on display have histories of their own. Two of Mrs. Fields' trousseau dresses are now on stately Victorian damsels, beautifully made and designed velvet outfits, complete with elaborate shirring and drapery, matching umbrellas and big plumed hats. A piece of ribbon that held the flowers she carried when she married 15 years ago holds the hat on one of the other dolls. Mr. Fields' mother's wedding costume provided the lace and the ribbon for the dainty petticoats of another, and one of the tiniest dolls in the group graced both the Mrs. Fields wedding cakes.

"One wears Jackie's identification bracelet put on his arm at the hospital when he was born; another wears Sue's baby pins. Friends have contributed by the score, and many wedding dresses and important gowns are represented.

"All doll history is contradictory, but by reading you can get a pretty good idea of when the dolls were made and trace their history," Mrs. Fields said. 'Mary Todd,' for example, with a flat-top china head and severe brunette coiffure, is one of the dolls sup-

posed to have been made in honor of the wife of Lincoln, about the time the President was inaugurated. Her dress is particularly worthy of note, too, for it is made from a heavily beaded net over black velvet creation worn by Margaret Burke, famous Metropolitan opera star, in one of her most successful performances in 1912. A friend of the senior Mrs. Fields, she gave the dress in which she had intended to be buried to be made over for the doll and thereby preserved."

Famous Doll Rests With Mrs. Trimpey

For those among the doll collecting fraternity who knew Alice Kent Trimpey, one of their leaders, during her life-time, an interesting fact relating to her famous china-head doll Becky, has reached us through Marion B. Howard of Miami, Florida.

Mrs. Howard reminds us that Mrs. Trimpey's closing notes in both of her doll books, "The Story of My Dolls" and "Becky, My First Love" were that when her time came to go, Becky would go with her. A personal friend, Maude A. Joyce, Baraboo, Wisconsin, recently confirmed the fact that Mrs. Trimpey went to her final rest with her beloved Becky beside her. We pass this along, believing that owners of first editions of her books will want to record this fact in their copies as a matter of interest to posterity.

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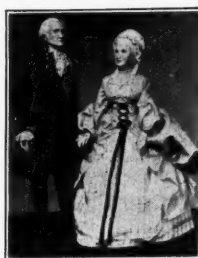
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GLOVE BUTTONS

By DOROTHY FOSTER BROWN

Gloves are very old, and are mentioned or described as having been worn by different peoples, in many lands and times. Glove Buttons are not so ancient, but even so, they probably date back several centuries.

In the colorful days when gloves were rarer and more precious than they are now, and when they had ceremonial importance as well as sartorial value, they were made of the richest fabrics and the finest leathers, trimmed with furs, fine needlework and jewels. If they had buttons then, the buttons were doubtless jeweled too, for such a chance for embellishment would not be overlooked.

But no examples of that prodigal period have come my way, and the following buttons are comparatively plain and modern. Most of them are small — even tiny — so that greater enlargement than usual is necessary, in order to show their designs. Most of them, too, are brass, with the typical "glove button shank;" and several display the conventional oval recess with name, initials or trade mark in relief.

No. 1 — Convex brass. This button is only five sixteenths of an inch in diameter. The "P F" stands, I believe, for Peter Fownes, a well-known British glove maker. It used to be said that it took three nations to make a pair of gloves: Spain, to prepare the leather; France, to cut the patterns; and England, to sew them together.

No. 2 — Convex brass. The Crown has always been a popular decoration, and it may be found in different sizes and finishes. Stars, flowers, fleur-de-lis and conventional designs were also extensively used, while many Glove Buttons are plain, or have borders only.

No. 3 — Flat brass. This shows a lion Rampant with dotted border.

No. 4 — Flat or slightly convex brass. This odd construction, with a hole in the middle, is characteristic of many metal Glove Buttons. The designs vary.

No. 5 — Slightly convex brass, with incised design. No. 6 shows the construction and shank which characterize this type of button.

No. 7 — Convex brass. "D" stands for "Dent," and "F" for "Fowners," but I don't know what "H B" stands for, — perhaps some reader can enlighten me. Other letters found are "C," "W," "L M," "A & S," "H," "C T J" and "B D." Also shown are numerals, names of makers, place names and trade names indicating quality, like "Best Make," "Real Cape" and "English Make."

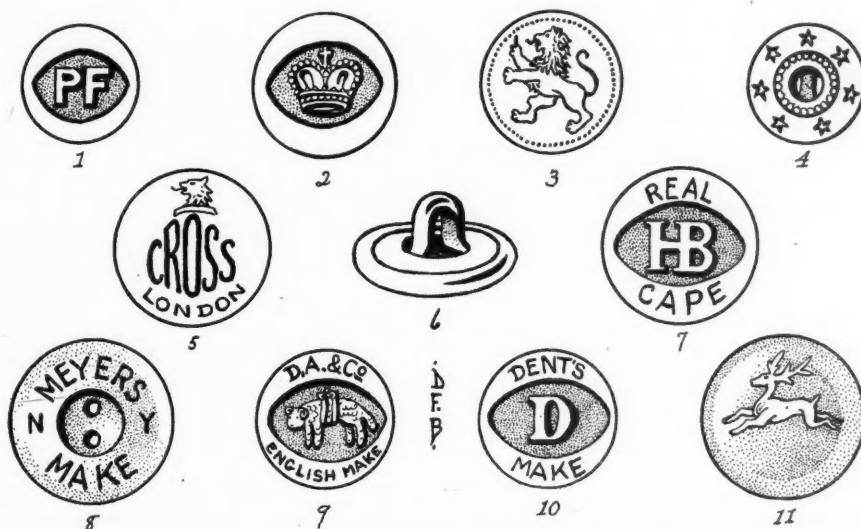
No. 8 is made of Plastic Horn, with incised gilt letters.

No. 9 — Convex brass. This is most elaborate, for a button which measures only seven sixteenths of an inch across. The front displays the name, slogan and a recognizable representation of the "Golden Fleece," while the back is also lettered: "Rd. No. 11 — Pt. 97."

No. 10 — Convex brass. This is the same style as No. 9, but has a plain back.

No. 11 — Strictly speaking, this is not a button because it has a snap fastener instead of a shank. But it looks like a button, serves the purpose of a button and bears the name of a famous button maker, so I think it may properly be included in this group. It is made of Plastic Horn, with inlaid deer of silver or light metal. Reverse: "Scovill Mfg. Co."

There are, of course, many plain Glove Buttons of metal, pearl, glass, china, compositions and fabrics. I suspect that many of the tiny pearl and ceramic buttons which sift to the bottoms of button boxes are relics of the days when ladies wore long, thirty-button gloves. It is interesting to exhibit some Glove Buttons on their original gloves, if possible. Glove Buttoners, too, are often attractive and amusing. I have seen some extremely interesting groups of Glove Buttons mounted side by side with some of the implements once dedicated to their service. But the time and patience required to button them cannot be exhibited, — it can only be remembered or imagined, depending upon one's age and generation!



MOUNTING BUTTONS

By THELMA SHULL

Keeping tab on a collection of buttons is a tremendous job, unless one has almost unlimited leisure time and nothing to do but sort and mount buttons. Some collectors use paper plates for mounting buttons, some use squares of cardboard, and others prefer small boxes to keep them in. When a button show comes along with trays to fill with choice examples, one cannot be sure of having enough of the right type to use on a tray unless accurate records are kept; and this becomes increasingly difficult as the collection grows.

Since the eyes have a certain strain imposed on them by looking at buttons for hours at a time, some method must be decided upon to make sorting and finding of buttons an easy matter.

I have found that oblong sheets of cardboard, measuring about eight by ten inches, are a good size to use because they will lay sideways on an ordinary shelf and so can be stored easily. To save eyestrain, each piece of cardboard is lettered at the top with the subject of the buttons to be mounted on it — and the letters are more than an inch high. Anyone, then, even with poor eyesight, can tell quickly what he or she is looking at.

The subjects on the cards follow the buttons on hand and they need not include all the classifications and divisions recommended by the National Button Society, unless of course one has a well-rounded collection embracing all types.

To help in finding all buttons of a given type, although mounted on different cards for adequate reasons, use cross references on the back of the cards. For example: If one has a button marked Goodyear 1851 with a person's head on it (and would like to mount it on both cards) the solu-

tion is as follows: Mount the button with the Goodyears, since you wish to keep all these together; and on the back or reverse side of the card marked HEADS, write or print the word Goodyear. That tells you that beside all the buttons on the card, more of the same type will be found on the GOODYEAR card. So when in doubt as to which is the best classification for any particular button, simply mount it on one card and list it on the other cards on which it could have been mounted. This makes it a simple matter to find any button quickly, or to find all with similar pictures on them.

Some buttons of conventionalized design are not easily classified. Pearl and cut steel (combined) can be mounted under either subject and then listed on the other card. This may seem complicated at first, but saves much time and annoyance later. Our memories are not infallible, and as our collection grows, the troubles and difficulties increase rapidly.

When a tray is being made up for display at a button show, one must be very particular that the correct types are grouped by subject. This is much easier to do if all of a similar type can be found on a moment's notice. Some collectors enter a tray and then realize that they have left off a very important button which they had forgotten they owned.

Only one button of a design should be mounted on these cards; the duplicates, if any, can be grouped together on other cards, perhaps cards of a different color. To signify that there are duplicates on hand, a small D or merely an X or a dot under the button can indicate this fact. Or the number of duplicates can be designated by the numbers, 2 or 6 or 10, or whatever number there are. If no number is under the button, one knows that one has no duplicates of that particular example.

Some collectors like to mount together buttons having identical designs but with different colored backgrounds or different type rims. This can be simplified, too, by mounting only the one picture button but noting under it the fact that there are varieties in the duplicates by using the letter V. If the same button is duplicated in another size, this can be noted also by the letter S, M, or L for small, medium, or large.

If, for example, one has an owl head in three sizes and with both metal and wooden backgrounds, but otherwise exact duplicates, the large

one with a wooden background can be mounted on the first card. Below this would be perhaps the following letters and numbers: V-2L-6M-6S. Interpreted, this would mean that there were one or more varieties than the one already mounted; and they included 2 more large buttons, 6 medium size, 6 small. If one wished, the varieties could be stated in detail by code, too.

This method of mounting tells a collector in an instant how many and what types of buttons he owns, and it is a boon to dealers also who want to put their finger on their complete stock of merchandise with comparative ease.

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35 FOR IDENTIFICATIONS, \$3 for interpreta-
tion of Coat-of-Arms on buttons.—Mabel Louise
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100 OLD BUTTONS for \$1, all different. Satis-
faction guaranteed.—Ira G. Dudley, South Berlin,
Mass. n12027

100 BUTTONS, ALL DIFFERENT, \$1.00. Good
value.—Mrs. Hale, Independence, Iowa. n42321

100 OLD BUTTONS with prize \$1; 20 Goodyear
\$1; 10 Military \$1; 12 stencils or rings \$1. Ap-
provals sent upon request with references.—Mrs.
M. L. Russell, South Bristol, Me. d120441

FOR SALE: Old paperweight buttons with blown
pink roses, green leaves, with gold stones, some
on clear background, some on blue background.
Metal shank. Small, each \$2.50; medium, each
\$3.50; large, each \$4.50.—Lydia de Hoff, Man-
kato, Kansas. ja6888

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for his devoted service to hobbyists every-
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Old English Pastry Moulds

With the advent of commercial bakeries, interest in home baked goods has waned and with it the passing of unique pastry moulds from the shelves of commodity stores. However, enterprising collectors are gathering up the old specimens and these utilities of the kitchen of yesterday will be preserved.

To add to the history of pastry moulds, we quote what a British writer, G. Bernhard Hughes, had to say on this subject in an early issue of the Bazaar, Exchange and Mart, formerly published in London.

"As one looks down the ages at the method of laying the table used by successive generations, it is noticeable that each period has produced a special culinary fashion. The castles, the knights, dragons and peacocks of the Tudor period, the wondrous sweetmeats produced at Royal banquets were designed not only to astonish the court, but to arouse envious amazement in the hearts of foreign ambassadors.

"The introduction of each course of a dinner in those days spelled another vivid moment of excitement for the company, gradually culminating like the successive acts of a great play. Nevertheless, taste that was half barbaric was on the wane, and even before the Restoration the old clerk of the kitchen was abdicating before the continental chef.

"All this ornate pictorial art was to leave its sublimated region of sugar, statuary, during the days of James the First and reappear with a lighter note on the wafers and pastries of the great.

"The solidity, the huge Elizabethan monuments of crust and game, the towers and edifices of vension and brawn began to vanish before the lighter French delicacies better suited to the volatile tastes and changing fancies of Versailles, of Whitehall.

"One of the first of these refinements of confectionery, often so whimsical and ludicrous, was the Italianising of the various dishes with quaint stamp and portrait pastry moulds.

"Stamping and embossing of delicate cakes and 'jamballs' during Restoration days was carried to great heights, and became an individual and characteristic branch of the patissier's profession, while in private life, at a period when cookery was considered a lady's most graceful accomplishment, the country chatelaine

must have despatched many an order to her agent in town for a pearwood mould, preferably, perhaps, one depicting the equestrian energies of the reigning monarch. With these the loyal hostess could do herself and her neighbors justice.

"If the gingerbread of Elizabethan times was going out of fashion in the 17th century, the biscuit and the bun were appearing in a very quaint and ornate state of infancy. Kingly effigies and Royal features were vigorously and not always flatteringly impressed upon the small discs of paste and caraway that lay in the windows of the most fashionable bun houses of Chelsea or St. James.

"Tales were told upon the delectable area of sugary cake by means of a fine impression from the pearwood or boxwood die; or romance was carried to the lips on the surface of a cracknell, possibly telling the story of the famous Biddenden Maids.

"In an old cookery book published in 1671, the author, besides 'exactly prescribing' for the making and stamping of pastry, is so catholic as to include recipes for Lady Spotwood's stomach water, a specific for the plague, prescriptions for snail water, and a soothing clary for the back—whatever that may be. The word simper is constantly used for simmer, and she informs the world how to make pumpkin pye with currans.

"In her instructions how to make Mrs. Shellyes' cake we overtake her again on the subject of pastry moulds. These she is apt to call plates, pye plates stamped like oaken leaves; printed moulds like walnut shells.

"She was a great hand at picking with pins of wood, and once she resorted to a set of alabaster moulds when making subtleties.

"Another old book of favourite dishes, a Queen's Delight, refers to moulds as cards. Put your cake between wooden cards, and sew the cards together until the cakes are cold. Currant breads, very popular throughout the 17th century, called forth all the energies of the mould-maker; prominent persons, and even political crises, left their mark within the hallowed cavern of the die.

"The favourite material for these old pastry models was undoubtedly pearwood, but there are many made of boxwood still in existence, and a

set of beech is discovered occasionally.

"The solidity of the moulds is a noticeable feature. Frequently they were more than an inch thick, and very heavy, so that their impression upon pie or cake must have been an emphatic one.

"On the other hand, the early biscuit and household bun were of equally robust institution, and quite able to hold their own against the assaults of ornamentation. Sometimes the alphabet was stamped on a cake to sweeten the way of learning for children.

"For Easter cakes there were pearwood moulds of the Paschal lamb. Heart-shaped cakes with embossed covers on them appeared at betrothal festivals.

"Hunting scenes were popular throughout the 17th and 18th centuries. Sleighing parties proved a favourite winter subject, nor were Scripture and mythology overlooked. The vigorous mould depicting Hercules and the Nemian monster, under stress of circumstances did impartial duty as Samson slaying the lion.

"An old boxwood set of blocks carved in intaglio with flowers and geometrical designs is still in existence bearing the arms of Henry de la Poer, the second Marquess of Waterford. They date from the end of the 18th century, and bear the maker's name—Hawkins, of Vigo Street, London.

"But it is to the fascinating days of William and Mary and Anne, when the coffee house and the rage for Chinese porcelain and brocade was convulsing the breasts of fashionable hostesses, that the most interesting specimens of these old moulds belong.

"Critical examinations will reveal that these old moulds were etched and carved with considerable craftsmanship and care, and exhibit a valuable commentary on the costume of the day; and it is in proportion, as they reflect the fashion and naive graces of their time that we now treasure them."

HELEN M. WHITE - HOUSATONIC, MASS.

Amerina water pitcher, swirled melon ribbed, deep color	\$40.00
Blown cranberry large cruet, 11" tall, blown stopper	20.00
Pr. wheat, ironstone covered veg. dishes, oval, \$10 ea.; 3 8 1/2" plates, \$1.50 ea.; 2 8 1/2" soups, ea.	1.50
2 Moss rose, ironstone, all white c/s, ea.	3.50
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Large Marseilles bedspread, 100x88". Very heavy design. Morning glories & wild roses, ready to use	13.50
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The cutest pine bed steps we have ever owned!

A very old piece with high cut up sides, and a handle to carry it by made right in the wood. Two steps made for getting into old high 4 posters, beautifully refinished and it is 11" high. \$11.00

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A primitive wooden candleholder, with an early ingenious method of raising and lowering the candle arms. It has a round base and it is 31" tall. Still in the old red finish. Period late 1700. Price—\$27.00

A pair of early beautifully modelled wooden snipe. Perfectly shaped birds that measure 9" from

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A very beautiful and perfectly marked Wedgwood plant holder, with the Portland vase figures on it, the Grecian figures in white raised against the Wedgwood blue. It is a lovely thing. It is 7 1/4" tall and 8 1/4" across the top. A beautiful piece—\$12.50

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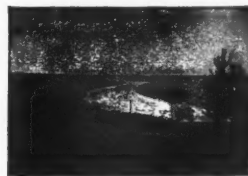
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1. Lovely GWW lamp, large ball shade, colorful carnations, ornate brass fontain, 23" tall—\$37.50
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4. Crucker jar. Resilvered frame. Pale green back, lovely pink pastel flowers, satin glass—20.00
5. 12 in tall lovely cut glass vase—10.00
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7. Set of 6 large German luster c/s. Flowers in relief (Think of me). Perfect. 6 10" —15.00
8. Brun china doll, 20" tall. Different hair. Original. Lovely, dressed ready to put in collection—35.00
9. 12" Tall French Bisque head doll (closed mouth), putting little girl, a collector's doll—27.00
10. 12" French Bisque swivel neck on Bisque shoulders kid body (closed mouth) All original kid body with small waist line, extra lovely, dressed—35.00
11. Bisque Bylo baby with infant face, dressed perfect, small size—10.00
12. Bisque Bylo baby twins, larger, same as above and dressed lovely. The pair would be lovely in collection, \$15 each or pair—25.00 sc

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- Rd. copper tray, 12"-----\$ 4.75
- Old copper toast rack-----6.50
- Brass chestnut roaster. Nice-----35.00
- Rose-in-Snow rd. creamer-----6.75
- Rose-in-Snow lg. mug, applied handle-----10.50 sc



CHAISE LOUNGE, excellent walnut frame, tapestry cov. not too old, all usable as is. 8' long, 21" deep. Illus. \$38.00

PINE double SCHOOL DESK, front blocks chestnut, 47" across, 18" deep, 30" tall at front. Many dates scribbled inside cover. Good rough. Illus. 25.00

SHIP CAPTAIN'S DESK, San Domingo, mahogany, is in 2 parts, 29½" wide, 24" deep, 45" tall at front. Excellent original cond. From whaling city of New Bedford, Mass. Dolphin motif on key. Illus. 85.00

EARLY PINE GRANDFATHER'S CLOCK, no maker's name. 7' 2" tall, 18" wide, pretty face, wooden works, very minor restoration top of hood, wants to run, DOES chime. Refinished 135.00

Handsome and fine cond. PAPIER MACHE TILT TOP TABLE, scene of Rheinfels Castle, Inlaid Mother of Pearl. 59.00

UNUSUAL PINE oval drop leaf swing leg table, 6 legs. Centre 18x35", leaves drop 18½", 30" high. Good painted rough cond. 25.00

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Brass Victorian curtain or portiere rods, 64" long, 12 rings on each. Need little polishing. Each. 3.50

Cast iron round pudding pans. Need cleaning up. Each. 1.50

Cast iron marine pilot wheel, 9" diam. Inside wooden handles. 4.50

Handsome pr. iron shelf brackets, will take 1½" shelf, good rough. 5.00

VASELINE compote, Pressed Diamond, Lee Vic, 70, beautiful. 10.50

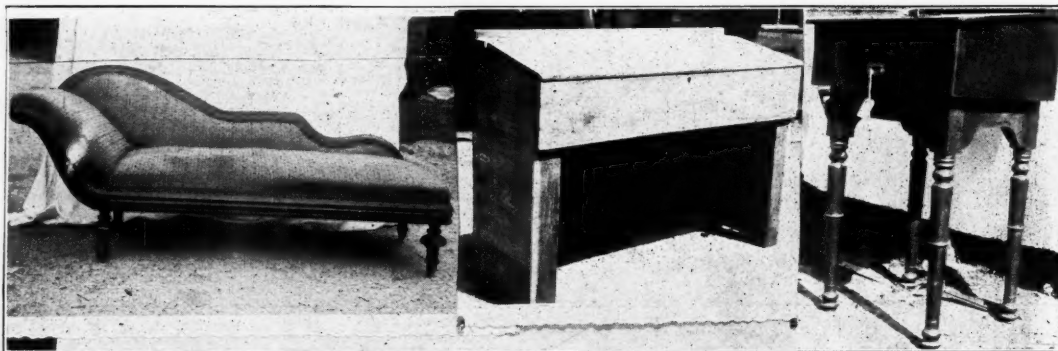
PRIMITIVE 10" tall WOODEN handled vine-saw pitcher, little nicks on lip. 5.25

EMERALD GREEN GLASS: 3" tall open sugar, similar to Tulip or Pineapple pattern, no handle type \$3.00; 2½" tall handled open sugar, pewter rim, Heart & Thumbprint pattern, RARE \$4.50; 2½" handled mug, gold trim, sour. St. Cloud, Fla. 2.00

Beautiful rect. scalloped corner, marble top walnut table, 20x27", good orig. finish. 29.50

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Pressed glass candy dishes, my choice, nice ones, Each. .75



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1. Love seat, walnut grape carved frame, 6' long, 2' wide, 3' high, (overall). Has good usable upholstery. \$65.00
2. Marble top table, oblong size 27½" long, 19½" wide, 20" high, has been expertly cut down to coffee size. 33.50
3. Walnut table, walnut top size 27½" long, 19" wide and 31" high. 15.00
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5. Desk table, solid walnut, full length drawer, felt top in side of deep walnut border, size 31" long, 21" wide and 29½" high. 17.50
6. Old iron toy hook and ladder, 3 racing horses, 2 firemen, has 3 removable ladders. Size over all is 26" long and 8" high. 22.50
7. Black iron prancing horse money bank, in perfect condition. 4.50
8. Bisque figurine, "Boy sitting on Pot". 8" tall on 4" oval base, nicely dec. In perfect condition. 8.00
9. Silver tea set, (4 pieces). Plating in good condition (Van Bergh). 12.00
10. Silver tea set, (5 pieces). Has tea and coffee pots. (Meriden). 22.50
11. Victorian, pink glass pitcher set. Has ruffled top pitcher, with clear glass reeded appl. handle, 9½" tall, 6 matching tumblers. Daisy and Fern pattern. (Old). Perfect condition. 37.50
12. Hand painted set. French. Palette shaped tray, (15"), matching pitcher (12½" tall). Gorgeous lavender and yellow chrysanthemums, also pink ones. Has wide green border on both pieces with much rich gold all around. 100% proof. Marked, "A. K. D." France. 35.00
13. Caster set, 4 matching bottles, 2 red glass open nut or salts, stands on 4 attractive legs, nicely re-silvered. Squatty pierced silver plated holder. 27.50
14. Old hobnail double egg cups, 5 in perfect condition. Each. 3.50
15. Candlestick, saucer type, with re-movable silver bobech. Very old Sheffield piece, perfect condition. 22.50
16. Crystal Wedding covered compote, high foot, proof condition. 12.00
17. Punch bowl on standard. Lovely shade of ice blue, with 6 matching cups. (Carnival Glass). Unusual raised berry design. 17.50
18. Soup ladle, heavy plated silver, large size, perfect condition. 6.00

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- Early mahogany Butler's tray and folding stand, 28x24", 28½" high. Beautiful finish. 45.00
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- Early large copper pot w. iron handle, diam. 11", burnished. 10.00
- Brass pall w. iron handle, diam. 14", 6" deep. 18.00
- Large wooden scoop with handle, 17x8". 8.00
- Brass pierced shade with heart motifs, unusual shape measures at bottom 20". 7.50
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- Burl salad bowl, diam. 10". 10.00

MINIATURES

- Lovely tortoise shell guitar with Mother of Pearl and ivory inlay, 4½". 10.00
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- Hot water kettle on stand w. alcohol burner, white metal, 3". 5.50
- Schoenhut baby grand type piano, 3x½x2½", does not play. 3.50
- Caster set, 4 blown bottles w. pewter lids, very nice, ¾" tall. 12.00

TOYS

- Paper dolls, ballet dancers, Gay Ninety type, arms & legs move, blond and brunette. Each. 1.50
- Soldier doll by Steiff w. glass eyes, uniform blue & red with rifle on shoulder. 10.00
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- Campaign handkerchiefs, Herbert Hoover and Alfred Smith Each. 4.00
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 GAUDY WELSH type early pottery handled mug, 2" 8.00
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 Colorful glass CRUET, red top, base has cut design with red diamonds, clear handle and stopper 12.00

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1. Pine knife scouring box, 16x7", raised center worn from use. All original with hand tool 10.00
 2. 3" Amerloan pewter beaker 5.00
 3. Pine American pewter inkwell, hinged top, 4 quill holes, broad flat rim 8.50
 4. Long handled waffle iron, complete with clip 10.00
 5. 2 Pronged 21" meat fork, nice finish 4.25
 6. Revolving head toaster, nice grill work and feet, arched handle 7.00
 7. 47" Bread or ash peel in iron, double scroll finish 4.50

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Everything good and early. Transportation extra.

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Copper set: tankard and 4 mugs, handsome. 10" Heavy brass tea. Very large trays, old tole, for decorating. Stereoscopes, ea. \$3; views, ea. 10c and 25c. Lacy iron bracket lamps, complete. Lacy iron plant brackets, some pairs.

Write your wants, enclose stamp for reply.

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Banquet lamp, brass fount, original painted shade, electrified, lovely and old, \$30. Pair porcelain apothecary jars in cobalt blue, 10" high, some gold worn off, otherwise absolutely perfect, \$60. Doll house collectors. Have very old 6" 3-branch hanging oil lamp. Write. Olive green Baccarat fruit bowl on stand, enamel dec., n. h. minor repair hence only \$9. Nice pressed glass cov. butter, \$8.50. Satisfaction guaranteed. Transportation extra.

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OLD PINE CABINET, DOUBLE DOORS, IRON HL HARDWARE (reproduced). REFINISHED, CUTE, \$32.00.

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Staffordshire 2 1/2" mug, rim chip, "Beg- gars Petition" \$ 3.50
 Newhall creamer, House design, Perfect 8.00
 3 Blue Canton deep 8 1/2" plates. Each 3.00
 Finest quality ruffled iridescent 6" Tif- fany vase, unmarked 4.60
 Brass warming pan, burnished, good cond. 22.50
 Large green glass Christmas ball 6.00
 Large copper skimmer, hand wrought iron handle 5.00
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 30" hand hold tole coffin tray, red center repainted original border 28.00
 6" Cobalt blue bulb vase 4.50
 6 Honeycomb egg cups, Lot 15.00
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 Round open 3" shell design Belek sugar bowl 6.00
 Pair black & woven silk pictures, boar hunt & dancing maidens. Each 5.00
 Pair American marked "Porter" pewter candlesticks 28.00
 Staffordshire Swan whistle 4.00
 Amethyst bulb vase, 6" 4.50
 Lowestoft handleless cup & saucer; flow- ers with ribbon border. Proof 15.00
 Set 6 English pewter V. R. measures, quart to quarter gill. Set 55.00
 Blue glass opalescent quilted sugar shaker. Proof 5.00
 Clear swirl glass covered soap dish 2.50
 Pr. green Staffordshire "Basket of Flow- ers" cup plates, Each 3.00
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Limoges set, service for six, excellent quality and condition. White ground with blue and gold decoration. 55 pieces.....\$125.00

Cauldon game set consisting of 12 beautifully decorated plates and large platter..... 95.00

Oval top pine and maple tavern table, turned legs and stretchers. Top 33x25", Height 27"..... 90.00

Old Boston rocker, painted black with original decoration 50.00

Early American bannister back sidechair with rush seat, turned legs and stretchers..... 40.00

12 Richly decor. Mason's Ironstone 9 1/2" plates. Doz. 75.00

12 Late Wedgwood silver lustre 10" plates. Doz... 75.00

Pr. Meissen compotes, bird and insect decoration. 9 1/2x3" high. Pair 75.00

12 Bavarian 11 1/2" plates, 1 3/4" gold decorated band and gold decoration in center. Fine quality, excellent condition. Dozen..... 60.00

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4 Metal ice cream chairs, matching table \$40.00
 iron teakettle, sliding lid, \$3.50;
 iron long handled pot on 3 legs, with lid, ea. 3.50
 Old German Gerr Ludwig accordi- on, steel bronze reeds, plays beautifully 22.50
 Rare cranberry Hobnall pitcher, 8" hl., 22" bulbous part 35.00
 Theo Hav. Fr. Limoges tea or cof- fee set! bulbous pitcher; sugar & creamer, pink & blue apple blossoms, green spray; 8 cups; 11 sau- cers; 11 8" plates; 11 sauces, wed- ding present in 1898 95.00
 Wooden churn, 16" hl., 3 brass hoops 15.00
 Express Extra — Stamp Please.

GARRISON'S

21 Main St., Buffalo, Ohio

10 Miles south of Cambridge on U. S. Rt. 21; 1 Mile east on Rt. 313.
 1. Pair Tole trays, approx. 9x12", bright origi- nal dec. Write
 2. Goblets: 1 Bellflower, single vine \$4.00; Double Loop \$2.50; 1 Thumbprint \$3.50;
 1 Herringbone \$ 2.50
 3. Deep oblong picture frames, almost a pair, nice gilt liners, approx. 12x14", ea. \$3.00; pr. \$5.50. Oval plaster frames, ea. 2.00
 4. Platter and veg. dish, "Cascade," brown dec., both 5.00
 5. Primrose relish \$3.00; bracket lamp, no refl. 3.00
 6. Footed bon bon dish, melon ribbed gilt beading, 5 1/2" 2.50
 7. Shaving mug, "Geo. Trott," flowers, birds 2.25
 8. 2 Flat irons, not a pair, miniature, ea. 1.00
 9. Rare "Chandeller" ink bottle, gutta-percha top, Davis patent 1889, chip on upper edge under rim, does not show 5.00
 Stamp for Reply — Transportation Extra

SHUTTERS FOR SALE

Inside or outside blinds.
 State sizes and quantity desired.

OLD SALEM HOUSE

West Salem, Wisconsin

COLONIAL ARTCRAFT STUDIO

224 E. Rudisill Blvd. Fort Wayne, Ind.
 3 Lg. comb. lock safe banks, \$5, \$6, & \$ 7.00
 Green 7" Jasper ware plaque, Silhouette Benjamin Franklin 7.50
 Squared Finecut cake stand 7.50
 13" Good Luck platter, "Give us our Daily" 7.50
 3 Curtain tieback goblets, Each 3.00
 Sweetheart oil lamp 6.00
 Bisque vase, figurine girl in leaf. Lovely 0.00
 Nankin jar, Bl & wh. platter. Large 12.00
 Pr. Adams imp. "Venetian Scenery" plate, 8 1/2" 8.00
 Adams "Damascus" 9 1/2" plate 4.00
 Ironstone J. Clementson "Corea", 9 1/2" plate 5.00

EXPRESS COLLECT

MRS. HARRY CLINTON GODMAN
 15 Holley St. Danbury, Conn.

1. Golden amber round D.&B. shallow dish, 10" diam., scalloped edge. But- ton has star like ornament impressed on it. Brilliant, beautiful dish, proof. \$14.00
 2. Brown Staffordshire platter, 18x14 1/2", wide floral border, center Chinese scene, proof 17.00
 3. Victorian plaster of Paris figure, "The Doctor", 18" high, signed T. Merk, quaint with interesting details 10.00
 4. Lattice edge, china open bowl, dainty pink and yellow roses decorate center, gold festoons, perfect 7.00
 5. Baby doll, 13" long, very light wig, bisque head and hands, jointed kid body, cloth legs and feet, sleeping blue eyes, beautiful hand made long white clothes, knitted jacket and booties, perfect condition \$15.00
 6. Girl doll, 13" long, bisque head and hands, cloth legs and feet, jointed kid body, stonary brown eyes, brown wig, short curls, sweet open mouth, old red dress, red embroidery, excellent condition 12.00

BETTY LEE INGRAHAM

Old Tavern Hall

R. D. No. 3, on Rte. 5S SCHENECTADY, N. Y.

1. Fluted edge cranberry to yellow crackle glass candy dish, 9".....\$ 6.00
2. Large blond papier mache doll head.....7.00
3. China calendar plate, 1911.....5.00
4. Old hand-made copper mug.....4.00
5. Family album papier mache covers dancing girl, nice condition.....4.75
6. Miniature china moss rose creamer.....3.75
7. Milk glass Forget-me-not plate.....3.50
8. Beautiful Irish Belleek (marked) tea cup and saucer, wide, deep, dark blue border, lavish with gold embossed design.....6.00
9. Floral mustache cup and saucer.....3.00
10. Hand-painted cake plate, roses, gold edge.....3.50
11. Handsome Nippon berry set, bowl, 6 saucers, wide, deep, dark blue border, lavish with gold embossed design.....6.50
12. Nippon vase green, pink poppies, 11 1/2".....6.00
13. Hammered brass plant or flower jar, embossed camels.....5.00
14. Royal Beyreuth cake plate, gold band, etched.....3.50
15. Extra large gold handled, edged, pink rose cake plate.....Write
16. Latticed nut baskets, applied fruit on white, Italy.....12.00
17. Cut glass jelly compote with etching, fine quantity red bordered, fringed, pure linen towels, perfect condition, each.....4.50
19. Dainty cut glass cruet, orig. stopper.....2.00
20. Wooden scoop knife box with set of 6 wooden-handled knives and forks.....5.50
21. Cut glass 8" flat napple, 2 handles, extra fine.....7.00
22. Unusual small oval olive dish, cut glass, T.P. top.....3.50
23. 6" Cut glass jelly compote.....6.50
24. Sparkling beautiful cut glass compote.....8.00
25. 3 Small round cut glass nappies, each.....2.75
26. Photograph album with 88 actual photos of Spanish-Am. war.....5.00
27. Rare Netherlands Dutch Bible, small size, binding worn, otherwise good condition, dated 1758.....7.00
28. Pair exquisite Austrian china vases, gold-handled, large H. P. pink, red roses, on green background, 19 inches tall, outstanding, lovely.....25.00
29. Pine Reed and Barton silver melon ribbed salad or fruit bowl, new condition.....8.50
30. Walnut mantel kitchen clock, running.....6.50
31. 10 Piece china blue and white condiment set, conventional design, minor flaws.....5.00
32. China wash stand toilet set, 6 pieces, gold scrolls on white.....4.00
33. Ruby glass, gold trimmed, dresser set, 2 bottles, powder jar.....12.00
34. Nice silver bread tray, etched letter V, new condition.....4.00
35. Old chalkware oval table piece, china and dog, "Can't you talk," orig. brown finish, 16x10".....6.75
36. Darling Royal Beyreuth red tomato tea set, teapot, creamer and sugar, tomato covers and green leaves, never used.....12.50
37. Red tomato on green leaf to match above.....3.50
38. Blue and white china cow creamer, Dutch scenes.....8.50
39. Copper luster miniature creamer, tan band, decorated.....7.00
40. Heart and T.P. handled napple.....3.50
41. Miniature iron penny bank, house.....3.00
42. Staffordshire blue willow platter, square, 14"x10 1/2".....5.50
43. Nice old brown and white ironstone scenic platter, "The Rhine," 16 1/2"x12".....6.00
44. Set 6 small oval china floral nut or salt dishes.....2.50
45. Small square German silver vanity, powder, coins, bills, etc., chain.....2.00
46. Pair silver ball ear rings, for pierced ears, and brooch with balls.....6.00
47. Most beautiful Noritake tea set, tall slender pieces on bases. Elaborate H.P. Colonial lady on tomato red and deep blue, 12 pieces only, 3 cups and saucers.....12.00
48. Set 10 rare sandwich round salts, on 4 spider-like feet.....7.00
49. One round lacy sandwich master salt, rare.....4.00
50. Square milk white (sandwich) dish on base, open lacy edge, old and choice. See Lee.....10.50
51. Large German cup and saucer with app. gold, and colored flowers, high relief, ornate, small petal chips, collector's piece.....5.50
52. Pair large muslin pillow shams, lace edge, red under insert, perfect.....5.00
53. Pair hand-made, hand emb. pillow shams, perfect.....4.50
54. String cut copper luster beads in orig. box.....1.60
55. Open glass spooner, blue diamonds and clear fan.....4.00
56. Covered candy dish (butter, dish). D. and B. See Lee Pl. 77 (fashion).....2.50
57. Clear glass table dinner bell.....5.00
58. Large ironstone octagon mulberry and white ironstone dinner plate and handleless cup and saucer.....6.00
59. Small leather porcelain studded album, brass buckle, glass gold floral edged pages, lovely condition.....5.00
60. White English ironstone teapot, good size.....3.75
61. Set old china doll dishes, painted flowers.....5.00
62. Large, old, hand-painted silk fan, wooden frame.....2.75
63. Pair clear hobnail salt and peppers in handled holder.....5.00
64. Pressed glass clear horn spill holder for wall.....3.00
65. Box of 5 daguerreotypes, one is papier mache, pearl inlaid.....5.00
66. Large gold locket, space 2 pictures, on chain.....8.00
67. Box carved ivory chessmen, not complete set, as is.....3.00
68. Brown and white china beer mug, monk on side.....3.00
69. Box 12 pure linen, huck and damask towels, fine.....10.00
70. Amber I.T.P. candy bowl on feet.....3.25
71. Wall bracket lamp complete with reflector.....5.00
72. 10" Parian bust of man (?), fine detail.....6.00
73. Blown aqua glass whiskey flask, horn of plenty, urn fruit, old, choice.....10.00
74. Set miniature ivory dominos in walnut case.....8.00
75. 100-Year-old comb. pewter and H.P. porcelain sugar bowl, pewter cover, nice for candy.....10.00
76. Large linen red bordered, fringed table cloth, fine condition.....6.50
77. Very old large size mustache cup and saucer with fruit, colorful.....4.00

Prices include crating only, photos of items marked * 20c coin. Stamp please for all replies and with checks, small items sent Express unless money is sent for P.P.

TICKNOR'S ANTIQUE SHOP

512 Riverside Drive,

Johnson City, New York

- Handpainted china tea strainer.....\$ 3.50
- Hanging lamp, original 14" floral shade, old prism, brass or clear pattern glass font.....22.00
- 8 1/2" black milk glass plate "Gothic," Millard Plate 20.....6.50
- 3 Plates, 8 1/2", pink wild roses pattern, scalloped edge, Haviana. Each.....2.00
- Hand lamp, 8" high, metal stem, cranberry font.....10.00
- Pr. old collar & cuff covered boxes, white milk glass, raised scroll, original paint. Pair.....12.00
- Amethyst min. hand lamp, inscribed "Little Buttercup".....5.00
- 30" Cut glass knife rest.....2.50
- 4 Plates, 9", blue & white, copy of Chinese pattern, Wm. Adams. Each.....2.00
- Cov. cracker jar, pastel pink wild roses, German Pr. aqua Bristol footed candlesticks, enameled roses, 6 1/2".....10.00
- Large lined silver water cooler, ornated silver good.....15.00
- 10" Pacific Exposition plate.....5.00
- Copper luster pitcher, 5 1/2" high.....5.00
- 6 Liberty Bell goblets, R. W. L. Plate 58. Each.....15.00
- Pickie dishes: Rose-in-Snow \$4.50; Egyptian \$3.00; Garden of Eden \$3.00; E. Pluribus Unum.....5.00
- Old red doll carriage, good condition.....10.00
- Large ironstone covered tureen, wheat pattern.....5.00
- Unusual square shaped covered tureen, blue willow, Allerton.....8.00
- Horn of Plenty clear spooner.....5.00
- Deep dish, fluted rim, 8", Moon & Star, clear.....10.00

MARGARET M. HUBBARD

Derry, New Hampshire

- Pr. old pine sugar buckets, 14 1/2", fine.....\$12.50
- Pr. old brass saucer candlesticks, fine.....7.50
- Old carriage lamp, 11" high, extra fine.....10.00
- Gorgeous GWTW lamp, 25" high, globe and base, all original, dec. pink tulips and green leaves blending into background in shades of red, brown and cream.....40.00
- Shakers: salt, pepper & sugar. H.P. milk glass, painted metal tops w. prongs. Set.....12.50
- Kate Greenaway birthday book, Jan. & Dec. pages gone, otherwise fine, has full page colored plates, signed KG.....6.00
- German bisque boy doll, 18 arms, legs, chest.....8.00
- Spooner and cov. sugar. Kamm 3-89 Virginia.....6.40
- Hanging amber glass bottle flower holder.....5.00
- Majolica Flax pitcher, 9 1/2", pink lining.....12.00
- Blue glass syrup, enamel dec. old tin top.....6.00
- Large silver plated punch ladle, fine.....8.50
- China compote, green fern dec. German.....4.50
- Beautiful old cranberry & white spatter glass water pitcher, perfect.....20.00
- Unusual green slag open edge rect. dish, slight imperf. base. A good value.....10.00
- Small bone handled knife & fork, marked "For My Son".....2.00
- Old footstool with iron legs, small.....4.00
- Hanging wire newspaper rack, old & unusual.....2.00
- 6 Limoges dem-tasses, dec. w. red, white, blue.....20.00
- Cake set, 7 pcs., mkd. M. Z., Austria, perfect.....5.00
- Cov. china playing card box and small tin mold Old pottery match box, figure of dog dressed as a man w. mug in paw, on cover.....4.50
- Blk. M.G. Wicket plate, 8" old.....3.00
- Iron muffin pan \$2.00; iron dough nut kettle.....3.00
- Large cut glass water pitcher, beautifully and deeply cut.....10.00
- Hay Lim. teapot, raised, leaves & goat, trim.....5.00
- Pretty Jap. tea set, 21 pcs., 3 color lustre.....12.00
- Fish set: 6 plates, platter, sauce boat, Amer. 7.00
- Pr. blown green glass vases, 7", gold dec. worn.....4.00
- 2 Small compotes, Ball & Swirl variant. Both 5.00
- 4 Gal. tapered pottery jars, signed.....5.00
- 2 Carnival pl. bowls, grape & apple tree pattern.....5.00
- Pr. blk. oval frames, raised fruit dec.....4.50
- 4 Matching bedroom chairs, chestnut, new cane seats, fine orig. cond. Set.....15.00
- Pine 4-drawer cottage chest, stripped.....20.00
- Old organ stool, stripped.....5.00
- Old churn w. bread board top, stripped.....6.50
- Old pine blanket chest, 18x48x21", corners dovetailed, 1 board wide, fine.....15.00
- Pine 4-drawer cottage chest, orig. stenciled, drop handles, good.....20.00

Prices include crating. Transportation extra. No C. O. D.'s.

WESTERN RESERVE ANTIQUE SHOP

Florence Gage White

Mentor, Ohio

Route 20 — Tel.: Mentor 5-4911

1. Custard glass water pitcher and 4 matching tumblers, set.....\$28.00
2. Clear Daisy and Button bowl with amber buttons.....15.00
3. Cathedral pattern salt boats, 2 blue, 1 vase-line, ea.....5.00
4. Frosted Columbus coin toothpick-holder.....4.50
5. The miniature condiment set in the Hickman pattern. Clover-leaf tray, open salt, pepper shaker & cruet.....8.00
6. Pair Hickman covered cracker jars, ea.....6.00
7. Pair Hickman celeries, ea.....5.00
8. Cherry 1-drawer stand. Beautifully re-finished (Crating, \$3).....38.50
9. Set of Chelsea, ironstone china with copper luster raised design. 12 luncheon plates, 1 dinner plate, 7 handleless cups and saucers (2 have small rim chips). Set.....50.00
10. Clear Daisy & Button jelly compote, \$5; same in Feather, \$3.75. Set of 6 in Fishscale pattern. Ea.....4.50

Buy with confidence. We carry no reproductions. Stamp for reply, please. Include sufficient postage on small items if parcel post is desired.

QUEST'S END OF WOODLAND HILLS

L. L. FRAZEE

21528 Ventura Blvd.,

Woodlands Hills, California

- Baby Thumbprint Amberina sugar shaker.....Write
- Dresden Overlay perfume bottle, not original stopper.....\$35.00
- Cranberry Stars and Stripes tumbler.....10.00
- Deer and Pine Tree cov. sugar.....12.50
- Deer and Pine Tree creamer.....12.00
- Large collection Bleeding Heart.....Write
- Emerald green Esther bowl, 8".....10.00
- Saucers to match bowl. Gold good. Each.....3.50
- 8" Classic bowl and 9 saucers, footed.....Write

WANTED

Banquet size drop-leaf extension tables (many center leaves) in walnut or whitewood; marble top tables, any shape tops; caster sets; Gone With The Wind lamps; Victorian side chairs; Cobbler's benches; drop-leaf tea wagons; 4-drawer wal. chests; organ stools; oval frames; oval front oak china closets and general line antique furniture and shelf goods. Prefer furniture unfinished.

★ ★ ★

Prices should include crating and be suitable for resale at wholesale.

LESLIE MILLER**J o b b e r**

**57½ Glen Eyrie,
San Jose 25, California**

DUTCH OVEN ANTIQUES

MRS. T. E. COPE

R. R. 4, Brighton, Ontario, Canada

- | | |
|--|---------|
| 1. Stippled Cherry 3 1/4" berry bowl and 8 | |
| 4 1/4" saucers as per Lee 158-1. One saucer, | |
| 2 very tiny edge nicks. All 9 pieces----- | \$11.00 |
| 2. Old Belleek tea or hot water pot, sham- | |
| rock design on basketweave. Perfect----- | 15.00 |
| 3. Blue Willow 14x18" platter marked Han- | |
| ley, Staffordshire, J. & G. M. Perfect----- | 12.00 |
| 4. Royal Worcester tea cup & saucer, mk. | |
| as Chaffer's page 798----- | 2.50 |
| 3 5/8" Plates, match above, ea----- | 1.75 |
| Transportation Extra. No C. O. D. | |
| Stamp for Reply, Please | sc |

From The Shop of

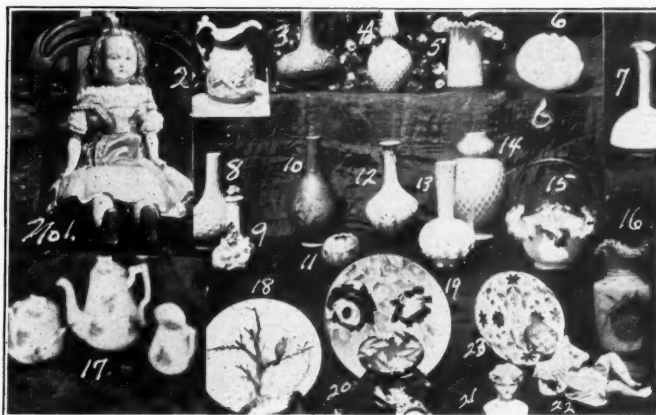
DARLENE JOHNSTON

IN OLD HOTEL

Marcellus, Michigan
Box 128

All Items perfect unless otherwise stated.	
Moon & Star covered compote, 18" high, 10" diam., 33" circum., shallow undercover chip about 1" does not show when cover is on, on straight edge under scallop. This is one of the rare large pieces.	\$55.00
6 Moon & Star base lamp, frosted blue patterned flint, 11" high, slight crack in base just $\frac{1}{4}$ "	8.00
Under brass joining	15.00
Beautifully colored pair Downbecker rooster and hen	65.00
Frosted Circle large cake plate, 7" high, 10" diam.	15.00
Frosted Circle sugar & creamer	15.00
Frosted Circle saucers	2.50
Frosted Circle open compote, 17" high, 10" diam. very slight under chip.	2.50
Chubby 5" bisque bow holding animal, pretty face, long hair, hat, upturned brim match holder, back, coloring pink and white, blue trim	10.00
27" Tall G.W.W. lamp, colors blue, yellow and ivory with pink flowers, not wired	40.00
Crown Frosted Hobnall 5" spooner	10.00
Diamonds Quilted	6.00
Lovely blue Swan miniature lamp base	25.00
Ruby T.P. toothpick holder	4.00
2 C/S, very nice, one delicate colors, green, yellow and white flowers, gold edge, other white with wreath of red roses on both c/s	4.00
diapered all over	Write

Nothing sent on approval. Send stamps for reply. Absolutely no reproductions. Send wants. Have lots of pattern glass, colored glass, as well as furniture in cherry, walnut and pine, primitives, dry sinks, blanket chests, etc., in rough. Terms cash with order. Shipment by railway express collect.



- | | | | | | |
|-----|--|---------|-----|--|-------|
| 1. | Century old, 2 1/4" tall, all original wax doll | Write | 12. | 8" Tall, deep ivory, each and gold, Bristol vase, acanthus leaves in bas relief | |
| 2. | 9 1/4" Tall, mask spout pitcher, tin glaze finish in deep old ivory color. An interesting conversation item. "Chimney sweep and charcoal burner" flower, meet." Result? Card-game in the street. All in high relief. | \$30.00 | 13. | Melon sectioned, 1. blue, M.O.P. ewer vase, camphor handle, 7" tall | 18.00 |
| 3. | Opalescent, green and white flowers, glazed heavy white lining. Lovely | 18.50 | 14. | 8 1/2" Salmon-pink M. P. satin vase, shaded with white, 17" high | 25.00 |
| 4. | 8 1/2" Emerald green, SATIN glass vase; in "cut velvet" finish. Exquisite | 35.50 | 15. | White satin, ruffled basket, amber rim and handle, L. B. flowers on inside, 1. butterfly outside. A beauty | 28.50 |
| 5. | 8 1/2" Deep blue, satin vase, cut glass vases, Teardrop pattern \$48.50 or each | 25.00 | 16. | Large 13" tall, Bristol vase, shades from blue to pink on a ruffled top, heavy gold medallion | 28.00 |
| 6. | 5" Size, SHELL pattern, pair of satin rose bowls, blue or rose. Each \$22.50 or the pair | 40.00 | 17. | MOSS ROSE, tea set, Haviland china, gold trimmed, prof., @ \$40; other pieces | Write |
| 7. | 10 1/2" Tall, Blue and white, exquisite coloring | 60.00 | 18. | 9" Chelsea, china plaque. Bird & tree in bas relief. Beautiful colors | 9.50 |
| 8. | 7 1/4" Tall, Chartreuse, cut velvet, satin vase, heavy white lined | 28.00 | 19. | 12 1/2" Blue, porcelain, market Depot | 12.50 |
| 9. | CROSSED ARMS, perfume bottle, applied flow r trim. Also lovely medallions, miniatures, each side, as nearly perfect as this vase comes | 35.00 | 20. | Large olive green, satin glass (homogeneous) hinged jewel or candy box, 6 1/2" | 17.50 |
| 10. | 8 1/2" Tall, rose, blue and white, finished Bristol vase. Heavy leaf gold decorations, white lined. Beautiful | 20.00 | 21. | 4 1/2" Tall, Parian doll head, molded blond hair, blue skin, thin, 12" high | 35.00 |
| 11. | 4 1/2" Satin rose bowl. Canary yellow, lined with blue | 29.50 | 22. | 6" Eyes, closed mouth, proof | 35.00 |
| | | | 23. | 10 1/2" Reclining, French bisque, little girl, yellow & gold dress, blue ribbons | 55.00 |
| | | | 24. | 9" Gaudy Welsh, china plate; red, blue and gold design. Proof condition | 15.00 |

STELLA SHREVE — 2043 N. Douglas, Springfield, Missouri

CHICAGO ANTIQUES EXPOSITION — Stevens Hotel

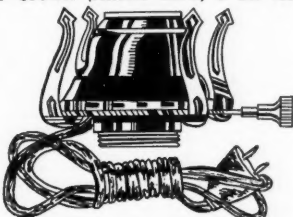
September 15-20, Incl.

*Don't forge to make your hotel reservations early,
as Chicago will be full of people at that time.*

No. 2 BRASS

"Queen Ann" Burner

with turn knob switch and white or brown plastic cord, 8 ft. long.



PRODUCED and DISTRIBUTED BY

H. O. THERAULT

12 Rose St., Palace Gardens 5, R. I.
Tel. Hopkins 1-2974

jel5c

MRS. BELCHER

Garrison-Hudson, N. Y.

Porcelain and pottery 18th & 19th Century apothecary jars, \$12.50 to \$35 each.
Pair old clear blown glass apothecary jars, white. Sold out Tiffany glass, more by October.
Ointment jars, 18th C. green, warm, \$15.
4 Handless c/s. Tea Leaf, gold & swirl, white, beautiful, very old, marked red S, ea. \$12.50 + same creamer, \$12.50, same bowl, \$12.50.
Collection of 18th C. medicine bottles, silver, bone, French, German, English, glass, metal, white list, whole collection, \$50.
Books: Bartlett Illustrations, ea. \$5 to \$9; European, Hinton Empires, ea. \$5 to \$9; illustrated, leather bound, fine condition, \$7.50.
Several old books, flower prints, small 8 to 12 illustrations each vol., \$4 to \$7.50.
Small 18th C. (1700) book, plates, book poor condition, charming plates, \$3.

Shopping in Scotland september; glad to shop for you; anything old except furniture; regular shoppers fee only; no mark up on merchandise; shipped direct to you. Write. Your mail forwarded, your want promptly attended to, prices amazingly low. My scout has surveyed market and no time lost hunting!

SD

MOORE'S ANTIQUES

Rts. 21 and 250 - 1503 N. Wooster Ave. - Dover, Ohio

Telephone 37823

Proof unframed 10" square sampler, ornate, dated 1822, \$8.50.

Proof hand carved walnut cor. shelf, ornate leaf and branch, open carving, 20 1/2" l., heavy & good, \$3.50.

Min. Hav. Wedding Band oval soup tureen, on dia. shape tray, mended ladle 4" l., \$4.50.

Set 4 unmarked rat-tail pewter tablespoons, \$6.

Collector's white Ironstone pudding mold, w. very lg. deeply impressed eagle and 19 lg. stars, ringed, proof and early, \$7.50. Same 1 1/2 qts., w. 2 lg. pears, deeply ringed, \$5.

Pr. 8 1/4" rich purple "Ferrara" plates, (Wedgwood, Etruria, Eng.), mint and lovely, ea. \$4.50; pr. \$7.50.

Two tiles: 3 Fld. C. P. Hav., extra lovely, rich pink lg. double roses (20) all over, ringed rim, \$3; early Eng. reg. mk. and triple plume, all over deep blue Chinese patt. (Palm & Fan), \$3.

Set 3 egg-shell, Limoges Fr., ornate melon ribbed gold trim, lovely pale gr. demi c/s, high base saucers & cups, mint, ea. \$3.50; set \$9. Same sets of 4, Copeland impressed (Spode), lovely pale purple all over quaint florals, an early set and very lovely, light paste, ea. \$4; set \$12.75. Same Theodore Hav. Fr. porcelain, dbl. bord., one of pale gr. berries, one of pink & gr. fls. and gold trim china, \$2.50. Same shaded pale to deeper blue w. raised silver scroll and bead bord., sil. hdl., fluted melon ribs, a sweet one, \$3.50.

Collector's demi c/s. One of the loveliest I've seen. Accordion pleated exquisitely fine china of Dresden like quality and dec. All gloriously rich gold flecked in & out on ivory ground. Lovely rich blue and rose w. gold foliage sprays in & out, rich gold bands & hdl., very unusual shape, small size, mk. Gutters, Limoges, \$8.50.

Collector's tea c/s. Superior quality and dec. fer-de-rouge borders w. rich gold spatter, great sprays of

All items authentic. Defects stated. No C. O. D. or approvals. No printed lists. Please be specific in stating wants. We ship express collect unless postage is sent with order. Stamp appreciated. Crating at cost.

fer-de-rouge wild roses (2-2 1/2" d.), rich jade leaves, all w. lavish gold, this was done by hand and is a masterpiece. The rich shadings, are indescribable and thrilling, \$9.50.

Collector's match holder, extra tall fine French china, 3" h. shape of ace of clubs, wide gold, black and M.O.P. hands cover outside, \$2.50.

Square proof Cloisonne napkin ring, colorful, \$2.50. Sm. oval brass frame, 5 1/2" l., signed pastel portrait, court, beauty, dated '95, \$3.50.

Lovely 9" Majolica begonia leaf, richly colored, extra fine and proof, \$5.

Fans: Collector's fan, pat. 1875, colorful, Phila. Exposition of 1876, bids., flags, eagle, etc., 11" l., proof, \$2.50; proof 14" l. black painted gauze on carved filigree ebony (?) sticks, \$2.50.

Early Britannia or pewter teapot, 10" h., graceful fld. shape, fruit finial, fine one, \$7.50.

Very unusual 12 1/2" drug bottle w. 2 ground stoppers, one w. strainer and pouring lip, cut initials MBC, very brilliant and mint, a beauty, \$5.

Pair of glass master salts, ea. \$1; pr. ivory or bone salt shovels, ea. \$1.

Good 10 1/2" scrapbook w. 85 good picture carils, thread, tob., ink, Rubifox, etc., many rare full page, many more not proof, \$2.50.

Fine flint Flute 7" compote, tall stem, 2-mold, pontil, belltone, proof, \$5. Brilliant flint icicle spooner, mint, \$3. Mint crystal footed whiskey, flint, \$3.50; clear Blackberry 6 1/2" celery vase, product flaw on base, we bit cloudy so only, \$3.50.

Pair Ivy pattern Ironstone footed handled mugs, pr. \$2.

An extra lovely G. D. A. Limoges Fr. 14" oval platter w. husk and cross border, rare deep pink blueberry sprays all over, open old hdl., \$5.

Pr. 8 1/4" rich purple "Ferrara" plates, (Wedgwood, Etruria, Eng.), mint and lovely, ea. \$4.50; pr. \$7.50.

Two tiles: 3 Fld. C. P. Hav., extra lovely, rich pink lg. double roses (20) all over, ringed rim, \$3; early Eng. reg. mk. and triple plume, all over deep blue Chinese patt. (Palm & Fan), \$3.

Set 3 egg-shell, Limoges Fr., ornate melon ribbed gold trim, lovely pale gr. demi c/s, high base saucers & cups, mint, ea. \$3.50; set \$9. Same sets of 4, Copeland impressed (Spode), lovely pale purple all over quaint florals, an early set and very lovely, light paste, ea. \$4; set \$12.75. Same Theodore Hav. Fr. porcelain, dbl. bord., one of pale gr. berries, one of pink & gr. fls. and gold trim china, \$2.50. Same shaded pale to deeper blue w. raised silver scroll and bead bord., sil. hdl., fluted melon ribs, a sweet one, \$3.50.

Collector's demi c/s. One of the loveliest I've seen. Accordion pleated exquisitely fine china of Dresden like quality and dec. All gloriously rich gold flecked in & out on ivory ground. Lovely rich blue and rose w. gold foliage sprays in & out, rich gold bands & hdl., very unusual shape, small size, mk. Gutters, Limoges, \$8.50.

Collector's tea c/s. Superior quality and dec. fer-de-rouge borders w. rich gold spatter, great sprays of

All items authentic. Defects stated. No C. O. D. or approvals. No printed lists. Please be specific in stating wants. We ship express collect unless postage is sent with order. Stamp appreciated. Crating at cost.

fer-de-rouge wild roses (2-2 1/2" d.), rich jade leaves, all w. lavish gold, this was done by hand and is a masterpiece. The rich shadings, are indescribable and thrilling, \$9.50.

Collector's match holder, extra tall fine French china, 3" h. shape of ace of clubs, wide gold, black and M.O.P. hands cover outside, \$2.50.

Square proof Cloisonne napkin ring, colorful, \$2.50. Sm. oval brass frame, 5 1/2" l., signed pastel portrait, court, beauty, dated '95, \$3.50.

Lovely 9" Majolica begonia leaf, richly colored, extra fine and proof, \$5.

Fans: Collector's fan, pat. 1875, colorful, Phila. Exposition of 1876, bids., flags, eagle, etc., 11" l., proof, \$2.50; proof 14" l. black painted gauze on carved filigree ebony (?) sticks, \$2.50.

Early Britannia or pewter teapot, 10" h., graceful fld. shape, fruit finial, fine one, \$7.50.

Very unusual 12 1/2" drug bottle w. 2 ground stoppers, one w. strainer and pouring lip, cut initials MBC, very brilliant and mint, a beauty, \$5.

Pair of glass master salts, ea. \$1; pr. ivory or bone salt shovels, ea. \$1.

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Collector's tea c/s. Superior quality and dec. fer-de-rouge borders w. rich gold spatter, great sprays of

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COLONIAL ANTIQUE SHOP

176 King Street,

Charleston, S. C.

"Authentic Antiques of The Period"

No Reproductions

1. Pr. clear Rayed Loop bowls, diam. top 11", 3 1/4" high. Each.....\$ 7.50
2. 9 Footed Paneled Thistle open salts, Each.....2.00
3. Amber wildflower goblet, perfect, Each.....5.00
4. Dewey water pitcher, flake on foot.....7.50
5. Block and Fan lamp, 9 1/4" high.....10.00
6. 6 Icicle shell sauce dishes, ea. \$2 or lot.....10.00
7. Grape punch bowl, clear glass, on stand; diam. 12", height 10", with 10 matching handle mugs.....17.50
8. 1 Pressed glass banana dish, 7 1/4" high.....3.00
9. 8 6 1/2" round Block and Fan plates, \$1.50 ea. or lot.....10.00
10. 3 White M. G. horseshoe with anchor plates, ea. 3.00
11. Hamilton cream pitcher, footed \$8.50; Banded Buckle, footed \$7.50; Sawtooth creamer.....10.00
12. 3 Beautiful Staffordshire oyster plates, blue, pink, yellow, 8 3/4" diam., over 100 years old. Each.....7.50
13. Pr. rare George Washington iron andirons; photo & price on request.....Write
14. Cranberry water pitcher, applied handle.....10.00
15. Large white M. G. rooster, beads for eyes, proof cond.....12.00
16. Yellow china dinner bell, with rose painted on front; 6 1/4" high.....5.00
17. Swirl compote on standard, height 10", diam. 10".....10.00
18. Refinished, ready for use, walnut drop leaf table; length 42", width top leaf, 17 1/2", width side leaves, ea. 12 3/4", height 28 1/2" round legs.....75.00
19. Pr. white M. G. cologne bottles; swirl leaf design.....7.50
20. Blue running into white, opalescent tall vase; height 11 1/2" in the diamond pattern, similar to the overlay.....5.00
21. Southern pine secretary bookcase, beautifully refinished, ready for use. Photo and price on request.....Write
22. Pink luster demi-tasse c/s footed.....2.50
23. 1 Stereoscope with views.....2.50
24. White Ironstone bone dishes. Each......25
25. Spooner, double loop.....2.50
26. Spooner, Sawtooth.....1.50
27. Syrup pitcher, opalescent in the Coin Dot; 7 1/2" height.....6.00
28. Wine cups, paneled hob nail, Block & Fan B.D. Each.....1.00
29. Tumblers, Block & Fan, clear glass with green dots, many other pressed glass ones. Each.....1.25
30. Set of 6 matching pressed glass, 3 mould wine glasses.....5.00
31. Iron with brass holders fluting iron, Pat. Nov. 2, 1875. Irons in perfect operating condition.....5.00
32. Swirl ink well with original lid that is on hinges.....4.00
33. Miniature caster set, 4 bottles, 7" high.....5.00
34. Miniature lamps, bases M. G. Each.....1.00
35. Pressed glass tooth pick holder.....1.00
36. Pair Victorian card tables, nice condition, real buy for a dealer. Pr. 135.00

★ Large assortment of beautiful cake plates, from \$3.00 up.

★ Large assortment of cups and saucers, demi-tasse, tea, extra large from \$2.00 up.

★ Crating free. Transportation extra. No. C.O.D. Stamps, please.

★ Satisfaction guaranteed. Write us your wants.

Please mention HOBBIES when replying to advertisements



"The Treasure Chest"

Coventry, R. I.

Filled from Rhode Island and Connecticut Attics

1. 6 1/4" Long, ribbed glass sugar scoop.....\$ 2.50
2. Punch cups: Dew with Raindrop; Bullseye and Heart, Each.....2.00
3. Dakota or Baby Thumbprint, not etched, covered butter dish.....6.00
4. Large hanging lamp shade, 16 1/2" diam. Perfectly lovely all around colored scene: houses, water, trees, sunset skies. Pebbled frosted glass exterior. Striking.....12.00
5. 7 Player piano rolls, fine condition, vintage, 1920, etc.....4.00
6. "Rip Van Winkle at Home" Rogers group. Original painted flaked but original instructions for restoring on back.....8.00
7. Wonderful, guaranteed all original, "Raggy-Ann" 22 1/2" doll. Early, early, leather slippers, crinoline sun-bonnet, complete hand-made outfit including knee pantaloons. Beads 15.00
8. 6 8 1/4" Fine china plates. Irregular gold edge, embossed borders, hand-painted scattered flower groups.....7.00
9. And now, any undertakers? Only in New England would we save the earliest coffin standard. Two, one for each end of course. Possibilities for nice coffee table (while you can drink it). Solid black walnut, pretty turned legs, brass hinged, and brass button-collars on foot ends.....12.00

SHIPPING EXTRA

LORENE MARSHALL

1031 Pittsburgh Street, Springdale, Penna.

- Pair prints, 10x12", Lincoln Family and Washington Family, oval comp. frames, 1889, G. W. Messer, A. Robin.....\$27.00
- Mother of Pearl pink satin hanging lamp, 14", ornate jeweled frame, burnished, wired.....85.00
- Same in cranberry overlay, Hobnall.....80.00
- Cranberry I.T.P. finger bowl.....6.25
- 5 Flint Almond T.P. goblets.....15.00
- 10" Plates: 1000 Eye \$7.95; Wildflower \$5.50; D. & B. \$4.50; Liberty Bell.....7.50
- Pinecut & Panel tray.....4.75
- Plat & Panel platter, open handle.....6.50
- Dewdrop 11" daily bread.....6.00

ORENDORFF'S ANTIQUES

317 N. Monroe St.,

Baltimore (23) Maryland

(Rt. 1 Southbound; 1 block west of 200

block N. Fulton which is Rt. 1 Northbound)

LACY BLACK WROUGHT IRON STAND-

ING LANTERN, 2 amber, 2 ruby glass

sides, serpentine stem, leaf base; 15" overall.....\$12.50

FR. BLACK WROUGHT IRON 6" Turkey

Foot, handled candle holders, blue Bris-

tol bowls. Pair.....15.00

BRASS CHINESE HAND WARMER.....10.00

SOLID BRASS ONYX TOP TABLE, crated

6 PEARL HANDLE FRUIT KNIVES, origi-

nal case.....12.00

6 STERLING SILVER OYSTER FORKS,

Morning Glory patt., add 20% tax retail

DEWEY WATER PITCHER.....6.50

PURPLE SLAG COMPOTE, M. 228, left:

two of the loops have imperfections in

making on outside, do not show inside

the bowl.....28.75

10" PURPLE SLAG LATTICE PLATE,

M. 220.....15.00

SIGNED 7 1/4" DURAND ART VASE, bul-

bous, apricot to silvery sheen, tracery of

blue leaves; yellow to apricot hdl.....16.00

RARE 10 1/4" APRICOT SATIN GLASS ewer

type vase, Chevron design, camphor han-

dle, small blister.....35.00

D. Q. SATIN GLASS VASE on 3 ap-

plied camphor feet, ruffled top, deep rose

shading to paler rose. A beauty.....18.75

TOY IRON STOVE, "EVA".....12.50

SPEAKING DOG BANK.....22.50

Express Collect

THE SEVEN SEAS

WEST NYACK, NEW YORK	
Treasure-box, antique Togo-Dashi and other lacquers	\$150.00
Hindu carved and inlaid writing-case, stationary stand	90.00
Incense-burner; collector's, old and unusual cloisonne	35.00
Eight ivory Immortals; 3 1/4" w. stands	40.00
Aqua jade snuff-bottle	30.00
Large figure, wooden netsuke, antique, signed	20.00
Netsuke, modern; male figure, ivory, good	10.00
Madonna on pillar; polychrome plaster copy from Cluny Museum	3.50
Hobby suggestion: Chinese 'Chops' or Seals. (Stamp for list)	Write

JAMES F. THORNTON

324 Edward St., Henry, Illinois
Baxter prints of birds from Mudies, "British Birds", 1834, 8x5 1/4".
Prang prints of birds and flowers, 1874, 13 1/2 x 10 1/2".
Write for further information and prices.

RUBY M. CLOUGH

16 Pearl Street, Reading, Mass.
Pr. footed Tiffany "L.C.T." open salts...\$12.00
8 1/2" black iron wall match holder, rabbit, duck and gold hunter's horn... 6.00
7" Gold slipper, turned up toe, raised edge... 6.50
Brass teakettle, stand, compl. with burner... 16.50
Ruby swirled hall hg. lamp, icy brass fix... 16.50
5x3" Limoges china covered box, H. P. violets, gold rim and base... 7.50

THE LITTLE HOUSE OF SURPRISES

offers

Collectors' items at Moderate Prices

Lavender Canova handleless cup & saucer...\$ 7.50
Cupid & Venus water pitcher... 4.50
4 Ribbed Opal tumblers... 18.00
Ribbed Opal water pitcher, straight sides... 12.50
Cunning Beunington type pottery mold, Corn design, 5" long by 2 1/2" high... 4.50
6 Clear Thousand Eye 7 3/4" plates... 25.00
Marquessette cov. sugar and creamer; 2 pcs. 15.00
3 Marquessette goblets, set... 24.00
Pair Marquessette celeries... 12.00
Charming chocolate set, consisting of pot & 6 cups & saucers. Has gilt border & H. P. roses encircling pieces in shades of soft blue, gray and yellow. Weimar, Germany. Very fine china. Set... 15.00
Lovely Flowing Blue cov. vegetable dish in Nonpareil design by Burgess & Leigh, Middleport Pottery, England. Flower knob. Dish is 11 1/2" long by 8 1/2" wide... 7.50
Flowing Blue platter to match, 12" long by 9 1/4" wide. Has sm. nick underneath only... 5.00
Fine pair of unusual fine vases in white & gold with raised bisque medallion of Martha Washington on one and George on the other. 7" high by 5 1/4" across top. Few tiny blue rosebuds painted on background. Pr. Very lovely Mother of Pearl card case with carved vase of flowers in diamond shaped center... 6.50

BOOKWORMS DEPARTMENT

Life of George Washington by Washington Irving. 5 vols. pub. by G. P. Putnam, 1885-59; fine clean set bound in 3/4 leather with marbled boards. Set... 12.50
The Old Peabody Few by Kate Douglas Wiggin, 1907, first edition... 1.50
The Life of P. T. Barnum, written by himself. Pub. by Redfield, 1855; front inner hinge weak, otherwise fine copy... 2.00
Graham's Magazine for 1847, has six lovely colored fashion plates, 2 uncolored, and 1 colored flower plate... 6.50
Christian Family Annual for 1844, 6 color plates... 3.00
Sherman and His Campaigns by Col. S. M. Bowman and Lt. Col. R. B. Irwin. Pub. by C. B. Richardson, 1865... 2.00
The Ladies Book of Etiquette and Manual of Politeness, by Florence Hartley, Philadelphia, 1860, fine copy... 2.50
Marvels of the New West by William M. Thayer, six vols. in one with over 350 fine engravings and maps. Norwich, Conn., 1891... 2.00
Towns of New England and Old England, Tudor Pub. Co., 1936, fine copy. By Allen Forbes... 3.50

EVELYN BOTTOMOE

571 Glenbrook Road, Glenbrook, Conn.
SATISFACTION GUARANTEED
Phone: Stamford 4-0180

FAYE & SAM COVERETTE

210 Erie Street, Syracuse 4, N. Y.

1. LARGE OVAL WHITE IRONSTONE soup foreen, with plates. Known cov. large acorn acorns on handles. High pedestal base. Meakin. Perfect \$40.00
Several soup tureens in plain and dec., to choose from.
2. Helmet lid, Staffordshire water pitcher in black & white, market scene, graceful handle, no harm chip on rim, Adams... 12.00
3. Reed & Barton silver coffee urn, with alcohol burner, unusual feet and handles, 10-cup size. A beauty... 35.00
4. Swinging tea kettle in Sheffield, with alcohol burner, Hall marks... 2.50
5. White milk glass stem lamps, pattern fonts with collars in clear glass, dated 1870, 10 1/2" high, perfect, pr... 25.00
6. Royal Crystal (ruby) cov. butter, Lee's Victorian Plate 57, perfect... 15.00
7. Cracker jar, Lee's Victorian Plate 57, match No. 6, perfect... 15.00
8. Creamer, Lee's Victorian Plate 57, match No. 6 & 7, perfect \$6.00; 3 pieces taken, No. 6, 7 & 8... 33.00
9. White marble top walnut base, cut down for a coffee table oblong, 22x11", 23" high on 1/4, 1/2, 3/4 & 1 hr. Strikes on hour. Hammered brass dial. Running... 75.00
10. 2-Drawer cherry stand, curly maple drawers. HAND CARVED legs, with cup casters. Beautifully refinished. Top 17x22", 29" high... 60.00
11. WESTMINSTER CHIME CLOCK. Mahogany case. English bracket style. Chimes on 1/4, 1/2, 3/4 & 1 hr. Strikes on hour. Hammered brass dial. Running... 75.00
12. Blue milk glass min. lamp bases, scroll and leaf design, perfect, pr... 12.00
13. MAIDEN AV. THE WELD in bisque. Perfect details. Water flowing in jug, trough. Stump by side forms beautiful vase. Pastel colorings. Perfect... 35.00
14. Opaque glass vases, autumn colorings in flowers and leaves, 7 1/2" tall, perfect, pr... 15.00
15. LOOP & DART, round ornaments, goblets. Lee Plate 148. Set of 6, perfect... 18.00
16. AMBER HOBNAIL cylinder shade. Ideal for a lamp base. 6 1/2" high... 15.00
17. Emerald green Herringbone water pitcher, perfect... 10.00
18. Wedding Ring gold band Haviland dinner service. Service for 12, with extra pieces. Beautiful. Set... 120.00
19. RARE collection of caramel glass, Belknap's 276, 25 pieces... Write
20. Early Ironstone toilet set: wash bowl, pitcher, hot water pitcher, soap dish, toothbrush holder, mug and chair. Rich bands of maroon with gold lines. Perfect... 18.00
21. Clear block with ruby tops, 4 pc. set: cov. butter, cov. sugar, creamer and spooner. A find. Complete... 35.00

Plan now for your Xmas gifts. Cherry stands, cherry drop leaf tables, chests of drawers, chairs in pairs and sets or a beautiful rocker.
Grating included in above prices, pictures 25c.

WRITE WANTS.

Pr. cran. salt shakers, pewter tops, dated 1877...\$ 9.00
Lovely blue I.T.P. enamel dec. pickle jar, plated holder and tongs, fine old piece... 18.00
Belknap Willets powder box, dainty & perfect... 6.50
2 Mary Gregory wines, girl w. en., 4 1/4" h., ea. 4.50
Thistle goblet, R. W. L. 24, bell tone & perfect... 7.50
Syrup pit., panels as Huber, pewter top dated 76... 5.00
Wilecox quadruple plate, tall (domed) butter dish with insert and knife, in wonderful cond... 12.50
12 All white butter pats, royal semi-porcelain, Johnsons... 7.50
8 China butter pats, nice floral pattern... 8.00
6 Ironstone sq. butter pats, blue scene & floral... 4.50
Nice old soap dish, quaint floral pattern... 4.50
Set 6, Dresden like 10" plates, pretty floral pattern in center and 6 places on rim, gold scrolls, very fine cond... 20.00
4 Brilliant gl. salts, like Little tubs, lot... 2.50
6 Wines, Shuttle, Kamm 103, knob stem, ea... 1.50
Landers Frary & Clark. Bone handle cake server, fine... 4.50
Reed & Barton, E. P. N. S., oval covered dish, 10 1/2 x 7 1/4", not incl. handles, can be used separately, silver very fine cond... 7.50
2 Taffeta gl. tumblers, purple color & grapes, ea... 2.00

C. BARON

412 W. Imperial Hwy., Los Angeles 3, Calif.

M.G. min. lamp, white, 8" high...\$12.00
M.G. syrup jug, strawberry design, white... 6.00
Cranberry min. lamp base, white enam. flowers... 8.00
H.P. Fern bowl, footed, poppies on olive green with dark blue, white, 8" diam., Lee 15... 5.50
Set of 6 8" plates, blue Wildrose pattern, with gold tracery, mkd. Royal Bonn, Germany, set Sepia platter, American Marine, 12x15", mkd. Gla. & Bro. chip under rim, no harm... 7.25
Prism & Pute dish with lid, 9" diam., Lee 15... 5.50
Art cake stand \$5.75; Cottage cake stand... 4.50

SARA MITTERLING

HOLLIDAYSBURG, PENNSYLVANIA

MRS. MARY T. KELLEY

26 Russell Street, Everett (49) Mass.

GLASS
Pr. of Honeycomb glass goblets, pr...\$ 5.00
10 Footed glass goblets, pressed design, ea... 1.00
Footed cake stand, pressed design... 5.00
Pr. amber salts & peppers, H.P... 4.00
3 Beautiful glass plates, beau. designed... Write
6 Footed Tiffany panelled glass sherbets, blue, footed, each has a chip. Offer.
Lovely pan. blue blown glass 4 pc. water set, applied handle, ruffled top, gold trim, 2 qt. capacity... 10.00

CARNIVAL GLASS

2 Carnival glass long slender flower vases, ea. 1.00
Carnival glass heart shape candy basket with handle, raised flowers... 2.00
6 Beau. footed candy dishes, wide seal, top clear stems, ea... 1.50
Lovely carnival glass deep dish, 7 1/2" diam., fluted rim, swirl design... 2.00
Pressed glass amber banana dish... 4.00
7 Pc. gold carnival glass punch bowl and mugs, raised floral design, 3 qt. capacity... 10.00
Orange carnival glass water pitcher, heavy, raised grapes, applied handle... 6.00
Large vinegar cruet, diamond cut... 6.00

LINENS

Large full size heavy Manilles bedspread... 8.00
Full size Manilles spread, not quite as heavy... 8.00
2 Full size white scalloped H.P. bedspreads, ea. 3.00
Full size white ruffled net, spread and sham, large Battenburg centre on each, set... 20.00
2 Very beau. runners, hand crocheted, wheel design and insertion, 36x17", ea... 2.50
Cluny edge, inserts and eyelet embroidered runner, 33x17", gorgeous... 10.00
Cluny edge, & insertion runner, lovely, 45x17", 2.50
Very beau. patterned fine flut. lace edge runner, 52x16"... 5.00
41x17" Finest silk flut. runner, patterned... 6.00
Pr. old out work pillow shams, almost entirely covered, pr... 12.00
Cut work, ea... 2.00
To anyone who can use 1 pr. of curtains, beau. Marquessette, with wide cut work border, 3 yds. long, gorgeous, pr... 20.00
Gorgeous round cover and runner, coru, with wide crocheted wheel design drawn work centres, 50" diam., runner 70" long, set... 13.50
Irish linen damask pattern tablecloth, 2 yds. sq., never used... 15.00
Lovely Banquet size Mexican drawn gorgeous dea. table cover, 2 yds. sq... 15.00

CHINA

Lovely Jap. sugar & creamer, terra-cotta and blue, Geisha girls, set... 4.00
Milk glass sugar & creamer, boat shape, raised flower on rim... 4.00
Beau. Satsuma tea set, much gold leaf, studded in colored enamels, gold studded dragons form heads and spout on teapot, and sugar. 6 o/s, 7 plates, teapot, sugar & creamer, set... 100.00
Haviland chocolate pot, much gold leaf, poppies, no lid... 5.00
3 English bouillon cups, colorful lattice design handles, ea... 150.00
3 Vivid English dinner plates, large, red and blue, ea... 1.25
Milk glass lattice edge bowl, 9 1/4" diam. Lee Pl. 176 top left, 2 scallops broken off. Offer. Hav. china plate, beautiful, brown & yellow, rivet repair... 2.00

MISCELLANEOUS

Beautiful walnut Cathedral mantel clock, lower section, painted design... 15.00
Lovely brass 400-day clock in running order... 50.00
Beautiful crystal lamp, pear-shaped fount with raised satin floral design, marble base, brass column... 12.00
Gorgeous G.W.W. lamp, H.P., electrified, beau. floral design bowl and shade, brass open work base, shade repaired, no harm, as is... 25.00
Large old piece Brussels tapestry, geometric design, multi-color, approx. 3 yds. long, 30" wide. Offer.
2 Volumes, life of Michael Angelo, red leather bound, gilt leaves and front inscription set... 5.00
Collector's attention: Beautiful Castle Hedingham, Horn of Plenty wall pocket, rose app. heavy blue flowers lower section, yellow panels, tipped in blue, see July HOBBIES page 58. Offer.

MRS. E. V. WORTMAN

816 N.W. 23rd St., Oklahoma City 6, Okla.

Sugar shaker, yellow overlay, top good...\$ 6.50
3 Matched (but different sizes) tureens, Alcock, English china. Each \$6.50, all... 15.00
Gray boat on base, china ladle to match... 7.50
10 Butter pats (tureens, gravy, butter pats to match)... 5.00
Miniature Delft furniture, finest, scenes: settee, table, arm chair, st. chair, 3 1/2" high... 37.50
Wall display case, antique white finish, 2 sl. doors, mirror back, 13" high, 10" wide and 7" deep... 12.50
Westward Ho cov. compote, guaranteed old... 22.50
Pan. Grape, several pieces, guaranteed old... Write
Trans. Extra - Stamp, Please - Write Wants



"The BEAUREGARD HOUSE, NEW ORLEANS," one of 73 etchings in the book.

Louisiana Gallery

By PHILIP KAPPEL

The River Country and New Orleans, a collection of this famous etcher's impressions with descriptive text, and a Foreword by John P. Marquand. Published by G. P. Putnam's Sons, New York, N. Y.

For Americans who take pride in the historic beauty of their land; for connoisseurs of fine art; for those who have seen for themselves the contrasting wonders of bayou and the Vieux Carré, of delta and plantation — or for those who hope one day to see them — LOUISIANA GALLERY.

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Iron frame hanging lamp, complete with white shade \$10.00
Hanging lamp with pretty shade, type for prizes 15.00
Pair of Horn of Plenty spoon holders, chip on base of one. Pair 7.50
3 Footed 4" Cupid & Venus sauce dishes. Ea. 2.00
4 Daisy & Burton with V sauce dishes. Ea. 1.00
Cupid & Venus covered jam jar 5.00

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VILLAGE ANTIQUE SHOP

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6 Blue & gold Royal Cauldon bouillon cups, magnificent. The set \$78.50
7 Sheffield goblets, blue glass lining, clear glass stem and foot. Rare. Each 32.00
Blue blown decanter, amber stopper-handle with 6 cordial cups. 67.00
Thousand Eye, vaseline compote. 20.00
3 clear wines, fern etching. Each 3.75
Ironstone oval tureen, small, with ladle 15.00
Hobnail berry bowl, clear. 10.00
3 Hobnail sauces, clear. Each 4.00
2 Triangular D. & B. clear dishes. Ea. 4.25
Bisque figurine, girl holding lamb. 37.00
Blue Acorn dish D. & B. 4.75
Sandwich candy paperweight. 70.00
Jackfield hen. Write
Nailsea rose bowl, peacock blue. 27.50
Amber Fan salt. 3.75
Sandwich case glass basket, rare coloring. Write
Cranberry finger bowls. Write
Rose-in-Snow, blue low open compote, dia. 7". 20.00
6 Buckle wines Each. 4.75
Baltimore Pear collection. Write
4 emerald green blown finger bowls. Ea. 11.50
Glass slippers. Write
Panelled Thistle collection. Write
No C.O.D. Stamp please. Transportation Extra. sp

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sp

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Foot-O-Ten Antiques

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DUNCANVILLE, PA.

Hi Folks:

Had sure likes money. He was coming from the milk house with a roll of country butter in one arm, his new grand child in the other arm; greeting him, I offer a five dollar bill I owe him; never hesitating an instant he grabs the money. Can you guess which burden he dropped? By your ears you would have learned, if you had been there, as for me I streaked for my wagon before further incidents could develop. Cheerio.

Extra large 60x124" extra heavy paisley shawl, gorgeously colored, black star center, fine condition, \$22.00.

Two large early homespun linen sheets, large size. Each \$8.00, both \$10.00.

Two, never used vivid colors over white old quilts, just have the finished tops, beautiful colored patterns, for you to finish. Each \$7.00, both for \$11.00.

Three gorgeous 21" long Ostrich plumes, two canary yellow, one cerise. All \$5.00.

Two fans, 17" plumes, Ostrich, black, \$3.50. Fluffy black feather one, \$2.00. Both for \$5.00. Blue satin parasol, folding carved ivory handle, \$2.50.

Silk and velvet vivid gay colored patch quilt, briar stitched sateen back, full large size, old one but never used, original fine hand work and knotted, \$12.50.

Bright, red, green, etc., fine woolen coverlet, 100 years old, fine condition, \$35.00.

Extra fine large red tablecloth, 60x96", proof condition, green Roman key border, fringe, etc., \$19.00.

Cherry corner cupboard, expertly refinished, one glass door above, 9 lbs. Wide top molding dovetail drawer center, two cupboards below scalloped skirt bottom with bracket feet, satin finish, total height 82", extreme 48" across. Crated \$125.00.

Pine Welsh cupboard, expertly refinished in satin finish natural pine. Top has beautiful molding, with scalloped valance, ends and three deep shelves butterfly scalloping, other nice features. Base has table top 20x41", center drawer, then on each side of lower doors, there are 3 drawers, 5" square, running up and down, all tolled 7 drawers, with white porcelain knobs, butterfly scalloping, worked out from original paneled door top. This is a grand rare piece. Crated \$175.00.

Cherry Butler's desk, fine one with crotch, veneer mahogany front, drop leaf top drawer, with three long ones, below, aeorith carved half pilasters at each end with claw feet, eight tiger maple inside drawers with compartments. Usable condition as it is, but for beauty, it should be refinished. 23x45" top, 48" high. Crated \$95.00.

Cherry dough trough, nice neat turned legs, we replaced the lid, nice condition, very rare in cherry. Crated \$49.00.

Pine small walnut Victorian bureau, has swivel center turnpost for hour glass shaped mirror, small white marble insert top, with two small drawers at sides, then three long drawers with carved pulls, original finish. 20x40" top, total overall height 74". Crated \$49.00.

Beautiful 22" diam. walnut white circular marble top table, 17" marble insert in dish out walnut molded top, four scrolled legs plus center pedestal, cleaned to natural walnut, 28" high, good structurally. Crated \$35.00.

Extra fine mahogany white marble top wash stand, has high back marble splash board, long top drawer, carved wooden pulls, two deep inset arched panel cupboards, scalloped skirt and feet, 17x30" top, height 30". Crated \$29.00.

Pine walnut Victorian bureau white marble top, three long drawers, carved wood pulls, original finish, needs slight repairs, no mirror with this. 20x43" top, 32" high. Crated \$29.00.

Rare two-drawer cherry night table, 20x24" top, 29" high, deep turned spool legs, fine structurally. Crated \$39.00.

Rare early real cedar blanket chest, early dovetailed corners, 25x50" top lid, 26" high, chipendale bracket feet, molded skirt, iron end handles, lock key, etc., original cherry stain finish. Crated \$39.00.

Cherry four neat turned legs tavern or kitchen table, 2 long dovetailed drawers in front, one

drawer missing, top 30x58", needs rejoining and smoothed. Crated \$25.00.

Rare Penna. pine water benches or dry sinks, high backs, two drawers in top back shelf, trough and two cupboards below, rough as found, crated \$45.00. We will repair, ready to refinish, for \$55.00. Also have low soft wood sinks, trough, one drawer, two cupboards, \$15.00, as found; \$25.00, repaired.

Soft wood dough troughs, 4 legs, lid, etc., rough as found, crated \$29.00; repaired \$29.00.

Extra special, have two soft wood corner c.p. boards, rough as found, panel doors above and below. Both \$49.00 crated.

Three soft wood night stands, dovetailed drawers, rough as found. Crated all \$29.00.

Fine ladder-back maple rocker, 3 back stretchers, needs woven seat. Crated \$10.00.

Fine early lift top pine commode, 17x28" top, 30" high, two cupboards, structurally fine. Crated \$18.00.

Set 6 maple chairs, original walnut finish, Victorian, five turned spindles with serpentine scapole back, good plywood seats, over former cane, good usable set. Crated \$49.00.

Fine extra heavy back and arms, Captain's chair, not the common tavern chair, fine structurally. Crated \$19.00.

Early three stretcher back, maple ladder back chair, bright original floral decorations over black, original fine rush seat. Crated \$12.60.

Fine cherry drop leaf table, 6 neat turned legs, 46" long, 22" center, 18" drop leaves, opens 58x46", almost usable as is, needs slight repairs. Crated \$49.00.

Have three very fine, O. N. T. spool cabinets: First, cherry, 10x19" top, 9" high, 12 drawers, original knobs and all cherry faces with no set, thereon, \$15.00. Second, walnut, 15x22x7" high, has two long drawers, \$6.00. Third, walnut, 13x16x7" high, two long drawers, \$5.00.

Ornate open fret brass artist's easel, 54" high, has adjustments, etc., for you to display large picture, mirror, etc., heavy brass tubes, scrolls, metal frets, rare museum piece. Crated \$18.00.

Rare vase shaped Gypsy iron kettle, 16" high, 10" diam., three legs, has orig. iron lid, \$8.00.

Rare kerosene lamp, forged strap iron fret, clover leaf feet, scrolled iron ribbons, holds pretty brass font, shade holder, shade missing, this base and font 20" high, unusual, \$10.00.

Fine early pear-shaped glass font, spot-resis. and overlay, pewter cupid holding font, heavy square marble base, early fine base, 18" tall, \$18.00.

Pink lozenger color, three-tier lamp, pink overlay, mushroom umbrella shade, 13" at widest diam., overall 25" high, \$45.00.

Original box, child's, 7½x8", iron decorated hand, Singer sewing machine, heavy duty type, \$8.00.

Small Repousse carved brass lamp base, half size of Junior Rochester type, extra rare, \$8.00; same size and style in plain brass lamp base, \$4.00.

Pewter statue, Confederate soldier, base 8", overall 15" high, \$8.00.

Matched pair walnut Victorian cut out brackets, 5½x11", serpentine top, 11" high. Pair \$9.00.

Early tote tin skating lantern, \$2.50.

Complete hanging lamp, 14" floral shade, clear font, brass frame, chains, etc., \$15.00.

Three tea caddies, very unusual, tall square tote tin, original bright Oriental lithographing coloring. All for \$6.00.

Four deep walnut shadow frames, ormolu gilt liners, outside 12x14". All for \$10.50.

Unusual pine lady's sewing chest, dovetailed corners, 21x12" high, lid lid lock, compartments, lidded bins inside, very neat, \$5.00.

Ornate inlay of holly, and other precious woods jewel casket, fine workmanship, 8x11x6" high, \$5.00.

Banjo clock, Gilbert, 8-day, brass side trim, original picture, running order, about 50 years old, \$10.00.

Pair very unusual large wooden saddle stirrups, bound with brass, \$8.00.

Two fine old muffin pans, iron, 8-mold, oval, 12-mold, pillow shape, ea. \$2.00.

Maple sugar, iron, 12-mold, fancy, Pralines style pan, \$8.50.

Three rare boot jacks: one lyre shaped, iron, \$3.00; one fish shaped, iron, \$3.00; one brass cast, not a lady, \$6.00.

Rare iron pair scissor tongs, 18" long, bowed claws for potato roasting, etc., \$5.00.

Early iron engine with three matching cars, small size, \$5.00.

Early full bodied horse, one leg slight damage, pulling express wagon, good original color, early tote tin, \$3.50.

Have thirty wax rolls, early phonograph records. All for \$3.00.

Gay decorated china bath pitcher and bowl, \$3.50.

Pair pewter lions, rest position, full bodied, total weight 24 lbs., \$10.00.

Large turtle spittoon, mechanical head lifts lid, 14" overall long, \$10.00.

Old pottery terra-cotta 9" basin; inside basin, there is soap holders, all cast in one piece. This was an early barbers' shaving mug. \$20.00.

Pair early Sheraton brass candlesticks, 11" high, dainty reeded stems, 1ge, turned bottoms, \$15.00.

Iron Boston bull dog, overall high 10", \$4.00.

Three different butter paddles, quaint, early. All for \$2.00.

Have 31 different President's souvenir spoons, all proof, each in original envelopes. All \$10.00.

Very rare purple iridescent grape embossed 5 pc. set: 10" diam., folded, 4-legged bowl, \$12.00; pint bulbous decanter, original ball stopper, \$6.00; three wine goblets to match, ea. \$2.00. All 5 pieces \$21.00.

Blown pontil, bulbous rich amber Inverted Thumbprint water pitcher, \$9.00; tall tankard, emerald green, profusely decorated enamel flowers water pitcher, \$6.00; rare deep impress pattern pattern pink, green, clear water pitcher, maiden bluish type, \$7.00; clear large crimped top lemonade pitcher, gorgeous enameled decorations, \$4.00; cobalt blue beautiful water pitcher with gold and floral decorations, \$7.00.

Miniature emerald green, pressed pattern, child's covered sugar and creamer, \$6.00.

Five pieces: 2-Panel vaseline glass, low footed 8" compote, \$5.00; creamer, \$6.00; large oval master salt, \$3.00; oval 4" sauce, \$2.50; same in amber sauce, \$2.50.

Giant vas. Daisy & Button hat, 6" diam., \$12.00.

King's Crown ruby and clear cup & saucer, \$9.00.

Amethyst slag, 3½" high, square, footed match holder, \$4.50.

Three colored and different tumblers, clear with applied vaseline and amethyst floral overlay, \$3.75; two emerald green different pressed patterns, ea. \$2.50.

Vaseline Inv, Thumbprint goblet, fiery one, \$4.50.

Blue 4½" diam, high standard barley jelly open compote, \$5.00.

Girl & Boy 9" high pair matched bisque figurines, dainty, white and blue. Pair \$12.50.

Rare bisque shoe, 3½" high, pair colorful pigs standing, \$10.00.

Extra, extra colorful bisque basket, shaped like large egg, applied flowers, and two doves in full relief on perch, 4" high, collector's piece, \$10.00.

Bisque butcher boy, very colorful, extra heavy, match holder for table, \$6.00.

Bisque toby, sour puss lady, wall or table match holder, colorful and rare, \$10.00.

Fancy full bodied mountain goat in gay colors, head forms lid of rare pipe, never had hinge, long cherry stem, no markings but looks like Capo di Monte, \$29.00. sc

H. M. BAKER

WICKFORD RHODE ISLAND

Large 39x39" oval marble top table, has ornate walnut base of ornate design and nice quality. Very scarce in this size. \$48.00

Fancy serpentine 30x22" marble top with extra fancy cabriole base in walnut. An expensive grade originally, priced at. 45.00

Nine spindle bowback Windsor chairs with chamfer-edge saddle seat, R stretcher, period c. 1790. Original, but you must remove some paint to refinish. We have other good Windsor in various styles; refinish yourself and save. This one is. 32.00

Pine commode with 29x17" top, 27" high, solid ends, 1 drawer & cupboard. It will refinish easily, and is a nice one. 18.00

Child's padback Hitchcock, new cane seat and perfect natural maple finish, just. 11.00

Cherry high post bed with finest design delicately turned posts, hand rubbed satin finish, and has new rails fitted to accommodate modern double spring. An outstanding beautiful bedstead of a type about impossible to purchase now. 135.00

Pine dower chest, 45" long, 27" high, 21" deep, carefully kept and never abused, perfect to decorate or finish natural. 18.00

Bannister back chair in maple, one of the earliest American chairs, with fine turnings and detail. In the rough and must be refinished, a buy at the price. 28.00

Early pumpkin pine cupboard, 63" high, 36" wide, 17" deep. All original, hand planed, and clean; front recut. This is a handsome piece that will refinish without difficulty, and of perfect size. 54.00

Walnut marble top chest of drawers with fancy porringer corner top and fruit carved pulls; excellent grade and well cared for. Such chests are scarce now. 35.00

Cherry drop-leaf table with 19x36" top, 12" leaves, nicely turned legs. This early and desirable table is clean but ought to be waxed or finished to suit. 42.00

Pine walnut double bed with ornate fruit carving and turned finials, the perfect size and design. Clean and original, a very difficult piece to find, priced. 39.00

As this is written, everyone seems to be trying to build up their stocks at once, and prices have definitely commenced rising. Under such conditions, buying everything in sight is not wise, since your mistakes will balance any gain you may make. Though some items may be scarce, dealers can obtain a stock at the going market price always — and if it was ever made in New England, we'll be able to serve you — promptly, courteously, and at a sensible price. sc

THE RICHARDS

65 Price Ave., Columbus 1, Ohio

All items proof. A lovely marked "Wedgwood" in the Ivanhoe series gray boat and tray in the teal blue at \$9. 7" High satin glass cracker jar, decorated with wild roses, has resilvered top, lid and handle at \$15. Teasel goblet at \$5.50. Rare large size copper and brass marked English samovar, write. 16" High pair of white Bristol lustres with heavy gold, teal blue and pink trim, has double row prisms, have photo, write. We have a large selection of glass, china and lamps, also furniture. When in Columbus visit our shop; by mail send for semi-monthly lists. Stamp appreciated. sc

PAULINE C. FERBER

31 Madison Avenue,
Lakewood, N. J.

TRANSPORTATION EXTRA

6 1/2" Sterling silver oblong pin tray, raised flower border, initial G. 5.50

2" Round hinged sterling box, raised Griffin design, initial on bottom. 5.00

Pair of sterling napkin rings, flowers & insect names Frank on one, Kate on other. 6.50

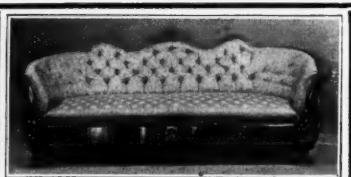
Cork screw 7" bone tusk nilt, chased sterling cap on hilt. 7.50

2 Oval walnut picture frames, gold liners, fine condition: 17x15" outside, 11 1/4 x 9 1/4" inside \$10.00; 14x12" outside, 9 1/4 x 7 1/4" inside. 6.00

Miniature iron and trivet. 4.00

Limoses meat platter, sprays of pink flowers, open bow-knot, gilt handles. 5.00

Limoses round open veg., sprays of pink flowers. 3.00



WALNUT & ROSEWOOD

are tastefully combined in this heirloom piece, over 100 years old. Sturdy and in perfect condition, the divan measures 80" long, and 18 1/2" deep. A crisp, beaded edge adorns the front panel surmounted by gracefully carved arms, and over-piece. Completely refinished; upholstered in original blue damask, only slightly faded.

Price: \$250.00

Crating & Shipping Extra sc

MRS. E. L. SEMKE

1114 Seneca Dr., Enid, Okla.

X-TRA NICE ANTIQUES

975 Farmington Ave., West Hartford, Conn.

Llama fur rug (Peru), border of brown and white fur, design of llama center, few minor seam rips, 2'x5', \$30. Amber Fish bottle, \$3. Large punch bowl, 2 pc., pressed glass, 6 cups, few minor rim chips, \$15. Brass wire doll bed, pat. 1870, 21x13x11", \$7.50. Demi-tasse, portrait playing children, china is pink and white, \$2.25. Bisque hair receiver, Germany, 2x3 1/4", boy and girl and bird on lid, \$7. Gas shade, lovely tint shaded pink to white glass, \$5.50. Transportation extra. Wanted: U. S. gold coins. sc

MRS. RUSSELL L. INGRAM

Main St., U. S. 60, Olive Hill, Ky.

Wedgwood Tea Leaf square cov. butter, \$8. Rose Medallion 5 1/4" ladies \$4.50. Nice pc. round, 10" brass candlesticks, \$8.50. Lovely colorful footed H.P. creamer, \$4.50. Ashburton flint, flared top, knob stem egg cup, \$5. Maiden's Blush with cranberry 8 1/2" pointed relish, \$4.50. Old Civil War picture, 16x20", blue soldier on horse, \$3. Nice selection old lamps, write needs. All inquiries given attention. Carriage extra. Near Carter Caves State Park. sc

MATHILDA GALLAGHER

3444 Boulevard, Jersey City 7, N. J.

MAIL ORDER ONLY

2 German 400-day clocks, 12 1/2" and 18" h., A-1. Small French mahogany mantel clock, A-1. Amberina cruet, blown. Vase, Daum Nancy, scenic. Irish Belleek ram's head, cornucopia, old mark. Dresden H.P. inkwell, Crossed Swords. sc

HELEN FAUST BELDING

31 S. Brainard St., Naperville, Illinois

China spice set: 6 lg. jars, 6 sm. jars, salt box, Czech., blue and black conventional pattern. \$18.00

China set: 6 lg. jars, Czech., blue windmills 10.00

China wall clock, blue & white, 8-day, perfect 8.00

Small Tea Leaf platter. 2.00

Square Ironstone bowl. 1.50

2 Ironstone platters: 16" \$1.50; 14" 1.25

Bennington type spittoon. 3.50

Small German stein, 3 1/4" high, with lid, parrot 2.00

Heart lamp, brilliant, clear, 8" high. 4.50

Lamp with snow scene on pedestal, lovely. 4.50

Very old, round, 2 wick Franklin lamp, tin, handle. 5.50

Clear glass pedestal lamp with embossed flrs. 3.50

Cut glass celery, 10 1/2" long, brilliant. 1.50

D. & B. celery, 6" high. 2.00

6 Darling Grape goblets, perfect, all. 13.00

Red velvet album on low standard, clover glass on front, excellent condition. 5.00

Double salver with leather thorns, 10 1/4 x 7" closed. 2.50

3 Heavy cake or pudding molds, all. 2.50

5 Small brass or silver bells, each different, ea. 1.50

Picture frames: 17x15" or 16 1/4 x 12 1/4", ea. \$2.50; 13 1/2 x 10" or 12 x 10", ea. \$3.00; 14 x 12". 2.00

Beautiful assortment of old Christmas tree ornaments. Stamps, Please — Express Preferred sc

BEACON HILL GALLERIES

(MARION N. DOYLE)

59 Beacon St., Boston 8, Mass.

1. Fr. small Venetian decorated Baroque console tables (used against wall). Tops are scalloped, and on tripod pedestal base; very desirable for music room or Foyer. Size 33" tall, 18 1/2" wide, 12" deep. Photo. Fr. \$100.00

2. Magnificent French, Florentine carved, all gold leaf rococo console mirror, exquisitely carved flowers, ornamented with finely carved Eagles on top on either side of center scroll. Words cannot properly describe this most beautiful mirror. Photo. Size, 71" tall, 36" wide. 350.00

3. Antique mah. rope leg. drop leaf sewing table, 2 drawers with lion head brasses. Beautifully finished, ready to use. 75.00

4. Very fine Bohemian glass etched stein, with Deer etching and pewter rimmed clear glass flat top, 5 1/2" tall. 35.00

5. Small antique mah. rope leg dining table, with drawer, size when open, 45" x 41" close. 17 1/2" high. 85.00

6. Ladies' kidney shaped kneehole desk of superb quality in solid mah., 7 drawers, satinwood inlaid on top & on all sides. Drawers, fan inlay in corners. Dainty tapered finely inlaid Hepplewhite style legs. Finest cabinet work obtainable, & in superb condition; ready to use. Photo. 350.00

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Mahogany Secretary desk, small size, cathedral glass doors, scrolled broken arch top.

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Multi-colored with Metal Cover

- ¼ Ltr. (¼ pint) \$3.85 ea., 6 for \$20.80.
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1 Ltr. (1 quart) \$8.15 ea., 6 for \$44.10.
2 Ltr. (2 quart) \$12.95 ea., 6 for \$77.00.
3 Ltr. (3 quart) \$18.95 ea., 6 for \$112.40.

Shipped Pre-paid - No. C. O. D. Please

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THE KANTEX CO. OF CALIFORNIA

Importers & Exporters

Box 501

San Francisco 1, California

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THE CLIPPER SHIP
212 - 12th St., North,

Great Falls, Montana

- Blue 1000 Eye open compote, 5½" diam., 3 knob stem \$ 9.50
- Lux-type threaded amber finger bowl. Ruffled edge 12.00
- Amberina D. Q. creamer. Bulbous with square neck. Applied handle, pontil, 5" tall. COM-PARE PRICE 20.00
- Frosted Bristol chalice cup, 7¾" tall, ½" gold rim. A buy! 6.50
- Cut glass atomizer, 7¾" overall 5.00
- Mary Gregory blue tumbler 7.50
- Crystal barber bottle, Honeycomb cut neck 3.00
- Mary Gregory square crystal cologne bottle, 4½" to top of prism cut stopper 4.50
- Cranberry blown enamel tumblers, 2, ea. 3.75
- Liberty Bell flat saucers, 4, ea. 1.75
- "THE FINEST SELECTION IN THE NORTHWEST"

BERTHA SLATER

1204 Jefferson Ave., St. Paul 5, Minn.

- Pr. Frosted Stork pickle jars, matching silver covers, tiny rough spot on base of one. \$19.50
- Sawtooth lg. cov. compote on high standard. 10.00
- Pan. Thistle: small bowl \$3.50; cake stand \$3.50 2 handled cov. butter dish 5.50
- Dew & Raindrop: 2 punch cups & 1 wine, ea. 1.50
- Clear Wildflower cake stand, large 6.50
- Amber Hobnall pitcher, thumbprint base, 20.00
- Vaseline I.V.T. pitcher, fancy blowing inside applied handle 10.00
- Pr. 8" red & frosted Bohemian vases 17.50
- 8" Vase, shades from vaseline to red, applied glass dec. and "World's Fair 1893" 13.50
- Dark amethyst hinged jewel box, enam. dec. 12.50
- 7" Beautiful cut glass dish, signed "Clark" 7.00
- Heavy cut glass square hand. wine decanter. 10.00
- 3 Heavy cut glass 8" bowls, ea. 5.00
- Large heavy cut glass water pitcher 6.50
- Heavy cut glass vinegar cruet 3.50
- 8" Colorful bisque girl 8.50
- Pr. 8" green Majolica plates, leaves, ea. 4.50

MRS. LON S. COOPER
812 Camp St., Piqua, Ohio

1. Amber Wheat & Barley water pitcher with 3 tumblers, all proof \$25.00
2. Vaseline Daisy & Button top hat ash tray 4.75
3. 5½" Sanded Majolica pretzel bottle 6.50
4. Reminiscence of Abraham Lincoln, 1858, by Allen Rice 2.50
5. 8¼x11½" J. Stevenson blue Willow platter, English 4.50
6. 12x16" Wilkenson copper lustre Tea Leaf octagonal shaped platter, proof 6.50
7. Allerton c/s in blue Willow 5.00
8. 10" Bennington bowl with raised design similar to overlapping leaves covering the entire outside 7.00
9. 14" Platter, looks like R. K. Beck painting of two deer 6.00
10. 13½" Ironstone based punch bowl, one small stain on inside 8.00
11. Pair of "Echo Home" 2 handled vases, German, picture of Christ in raised medallion on one side and flowers on the other. Proof 12.00
12. French Hav. pure white Ransom demi-tasse 4.50
13. T. & L. Bavarian 10" berry dish, raised pattern in relief, red roses on light background. Proof 4.50
14. Large A. & K. French mustache cup & saucer, handpainted, gold leaf and old blue 10.00
15. Meukin white Ironstone teapot, very unusual in shape, perfect 5.50

Antique Dealers' Directory

12 Months \$10.00
6 Months \$6.00
(3 lines)

ALABAMA

BESSEMER. Mrs. Flossie Reid, 212 N. 16 St., 2nd Avenue. Phone: 1344M. Lamps, china, bisque, furniture. Gen. line, bought and sold. au15

MOBILE. 1123 Church St., Fothergill's Antique furniture, Empire, XVIII Century in mahogany, maple & pine. o 05

MONTGOMERY. Well's Antique Shop, 523 Madison Ave. Furn., glass, china, silver, prints, frames. Gen. line. o 05

ARIZONA

PRESCOTT. Lewis & Son Antique Shop, 320 W. Gurley St. Pattern Glass, china & lamps, Visitors welcome. my15

TUSCON. Zelle Antique Shop, 724 E. 3rd St. Dealers in quality antiques; reasonable prices. Visit our shop. o 05

ARKANSAS

BENTONVILLE. The Cowans' Antiques, Sam and Villa, Main at 5th St., N. E. Gems of yesteryear, china, glass and bric-a-brac. Whol. & retail. ap15

EUREKA SPRINGS. Ellis, Olive, Antiques, 73 Spring Street, (Downtown), Outstanding collection of colored, milk & patt. gl., furn. & bric-a-brac. jly15

FT. SMITH. Lucile Langsdale Shop, 2720 Grand Ave. General line antiques. Reasonable. o 05

HOPE. Paul F. Lupo, Box 395, 3 mi. E. on Hwy. 67, "A Bit of Everything That is Old." Authenticity guaranteed or money back. Buy with confidence. Dealers welcomed. jly15

HOT SPRINGS NATIONAL PARK. 129 Henderson Ave. Collector's items, silver, old china, early American furniture, dolls, walnut and gold leaf frames. au15

LITTLE ROCK. Ruth Raines Shop, 1600 Arch. Complete line of authentic antiques; furn., clocks, china, glass, lamps, Dresden and Bisque. au15

LITTLE ROCK. Mrs. W. A. Stewart, Pk. 34621, 606 N. Elm. Also Shop on Hot Springs Highway 67 & 70 (log cabin). Dealers prices. o 05

LITTLE ROCK. Vera Gibson Shop, 615 W. Capitol. Unusual American furn., china, glass, metals and bric-a-brac. au15

MOUNTAINBURG. The Arkansas Traveler, N. W. Arkansas' largest. Rare china, glass, lamps, furn. f15

CALIFORNIA

ALTADENA. Huber, 2310 N. Fair Oaks. Victorian furniture and old lamps. d05

ALTADENA. Scheele's 2339 No. Fair Oaks. Early Amer. glass, furn., prints, books, primitives, dolls. no5

ATASCADERO. El Techo Azul. Rosario & Palma. Interesting antiques. Gladys K. McLinn. s05

BAKERSFIELD. Betty Jane Martin, Antiques, 610 Union Ave. Phone 88-282. f15

BAKERSFIELD. Esther Taylor Jenkins, 2600 19th St. Featuring Victorian Glass, Dresden, lamps, old china, Bisque. unusual gift items. ap15

BELMONT. El Camino Real. The Blue Shutters. General antiques, pattern glass, prints, silver, china, furniture. my15

BERKELEY. Standish Antiques, 2748 Adeline St. Furniture, glass, china. Lamp headquarters of the West. au15

COMPTON. Jack & Mary Willey, 15504 S. Atlantic Blvd. Hundreds of antiques, clocks, oddities, music boxes. Always open. ap15

GLENDAL. The Rarity Shop, 1552 E. Colorado Blvd. CH 52961. Antiques, Collectors items. Visitors welcome. Open evenings. d05

DOWNEY. Mayflower Antique Shop, 8136 E. Firestone Blvd. Choice unusual pat., col., Sandwich glass & furn. ja15

HERMOSA BEACH. Wind Bells Cottage, 720 8th St. Just off Pacific Coast Hwy. Back country antiques. Delma Royce Peery. mh15

LAGUNA BEACH. Mary Maxwell's Treasure Chest, 1516 South Coast Blvd. Everything in antiques. Visitors welcome. s05

LA MESA. Ye Old Antique Nook, Mary E. Risdon, 8067 La Mesa Boulevard. Fine China; general line of antiques. mh15

LOS ANGELES. June Swan Pearce, 533 N. La Cienega Blvd. Zone 36. Specializing in early American pattern glass. ap15

POMONA. Du Ralls Antique Shop, 370 E. Holt, U. S. 70-90. Gen. line of authentic antiques. Dealers welcome. f15

SACRAMENTO. Bly & Mathews, 2223 K St. General line antiques, also china painting. no5

SAN BERNARDINO. Craddock's Antiques, 330 W. Base Line at Arrowhead. Phone 77252. Early patt. glass, porcelains, primitives, Viet. furn., copper, brass; expert hand refinishing. no5

SANTA CRUZ. Lorraine's 513 Water St. Furniture, china, glassware, lamps, etc. Come in and browse. s05

SAN JOSE. Barry's Antique Shop, 249 S. Fourth Street. Early American and English furniture, glassware, porcelains. Gen. line antiques. f15

SANTA MONICA. Potpourri Shop, 614 Wilshire Blvd. Large stock of bric-a-brac. Dealers welcome. d05

SANTA MONICA. Ruth Farra Manting, 809 Broadway. Specializing in old prints, Currier & Ives, etc. Also furn., glass & china. ja15

WOODLAND HILLS. Quests End, L. L. Frazee, 21528 Ventura Blvd. Early American pattern glass. mh15

COLORADO

COLORADO SPRINGS. Cross Roads, 802 Cheyenne Blvd. Antiques. Buttons, au15

COLORADO SPRINGS. Joella Antiques. Eleanor Robinson Esch., 1816 S. Nevada Ave., U. S. Hwy. 85. ap15

COLORADO SPRINGS. Robertson's Antiques, 2509 W. Colorado Ave., on U. S. Hwy. 24. Open year round. o 05

DENVER. Anne's Antiques. Anne Isler, 1209 E. 5th Ave. Interesting items at reasonable prices. Invite visit or correspondence. d05

DENVER. Browse About Antique Shop, Mrs. Albert Punshon, 1024 Lafayette. Furniture, silver, china, etc. Dealers welcome. je15

DENVER 7. Muehler's Antiques, 5500 E. Colfax. General line of authentic antiques. U. S. Highways 40, 36, 287. s05

DENVER. "The Han'som Horse Antique Shop", U. S. 40, 36, 287. 5520 E. Colfax Ave. Stop at the Shop with the Horse a'top. mh15

NEDERLAND. Dickinson's Antiques. Junction Hwys. 119 & 160. Open June-Sept. Lamps, china, glass, & general line. s05

CONNECTICUT

BROOKLYN. Lyn-Brook Antiques, Rt. 6. Old glass, china, bric-a-brac, jewelry, silver. je05

GLENBROOK. Bottome, Evelyn, 571 Glenbrook Road. Only the finest in pattern glass, only the loveliest in china. my15

MANSFIELD. Knowlton, Henry, U. S. Rte. 44A. Unusual antiques, furniture, rare glass, early hardware, primitives. s05

NORWICH. The Lamp Post, Antiques, Salem Turnpike, Rt. 82. Glass, china, lamps, gen. line antiques. Open every day & evening. jly15

FLORIDA

DAYTONA BEACH. Clouds' Antique Shop, 202 Arlington Ave. Furn., china, unusual gift items. je15

HIALEAH. The New England Antique Shop, 1501 Palm Ave. Unusual antiques, dolls, china, glass and buttons. Phone 88-2086. no5

MIAMI. Van-Ees, 2765 Coral Way. Early American—Everything from Dresden china to wooden Indians. Dealers welcome. o 05

ST. PETERSBURG. The Antique Shop, 329 2nd Ave., So., "Oldest Shop in Town". Mrs. Oma M. Cross. Gen. line of antiques. no5

WINTER HAVEN. Mme. Angele Haderer's Antique Exchange. Finest objects d' Art, porcelains, Period furn., Museum pieces of Sevres, Meissen & Dresden in the South. Reasonably priced. d05

GEORGIA

COLUMBUS. Ellen Worrall, 1120 First Ave. Antiques, furn., china, collectors items. Mail orders welcome. f15

IDAHO

COEUR D'ALENE. Gene S. Taylor, 707 Sherman Ave., U. S. Hwy. No. 10. Gen. line antiques & books. Dependable & reasonable. Open evenings & Sun. o 05

ILLINOIS

ALTON. Blair, Edith M. 1500 Langdon St., (Lewis & Clark Bridge on 2nd & Langdon). Fine, rare antiques. No reproductions. Gen. line, furn., rough, also finished. o 05

BLUE ISLAND. By-Gone Days, Lucille Benrens, 2428 York, 130th St., South, 1/2 blk. W. of Western. Open Sundays. General line. Always many unusual decorative items. je15

BATAVIA. Lee's, 324 N. Batavia Ave. Banks, glass, china, p-weights, tobacco jars. Tobias: bought & sold. d05

BLOOMINGTON. Arendt Antique Shop, 1009 South Center. Pattern and colored glass, antique furn., china, etc. o05

CARTHAGE. Old Glass Shop, Mrs. E. C. Jenkins, West side Square. Non-residents write for appt. s05

CENTRALIA. Daniel Shop, 309 S. Locust, ph. 2417. Furn. in dealer lots, china, bric-a-brac, guns. d05

CHAMPAIGN. Antique accessories, Lois M. Hough, one block South of Green on Third St. Interesting heirlooms. n05

CHAMPAIGN. Pearson's Antique & Gift Shop, 305 W. Green. Early American furniture, china, glass, I will direct you to 5 other shops here. my15

CHICAGO. A Covered Wagon, 4730 S. Michigan, Ke 6-6986. General line of antiques. Dealers invited. Open always. o05

CHICAGO. All's Well Antique Studio, 1448 N. Clark, MI 2-4774; Res. Br. 4-7787. We specialize in handpainted china, chandeliers & bric-a-brac. Lge. stock. Wholesale & retail. Also have a shop in Worlds Antique Mart. R. Bryan Scott. mh15

CHICAGO. Balaban Galleries, 77 E. Van Buren. (Just off Michigan Ave.) Specializing in fine European china & bric-a-brac. Hours 10 to 6. je15

CHICAGO. DeLee Antique Shop, 1006 S. Michigan, in new World's Antique Mart & also at 7235 S. Halsted St., Vin. 1713. Bric-a-brac, china, silver, brass. Dealers welcome. s05

CHICAGO. Grove Exchange, 7628 Cottage Grove Ave., Hud. 4359. We specialize in hand painted china, hanging lamps, bric-a-brac. Victorian furn. Dealers welcome. A Signor. ap15

CHICAGO. Mrs. F. W. Ellis, Shop 19, World's Antique Mart. General line of authentic antiques. f15

CHICAGO. Rena James Shop, 7909 Cottage Grove, Hud. 0772. Res. Tri. 5444. 5 doors S. of 79th St. China, old glass, hanging lamps, furn., & bric-a-brac. Generous discounts to Dealers. s05

CHICAGO. Lilley, Hillyard, in the World's Antique Mart, 1006 S. Michigan Ave. Eng. & French furniture, bric-a-brac, china & art objects. ti jly15

CHICAGO. Miller, Mrs. John B. 5001 Blackstone, Old American silver; Sheffield & Vic. plate; large selection fine antiques. By appt. Kenwood 6-3541. antiques. By appt. Wa-4-7799. ap15

CHICAGO. O'Dell, Carol, World's Antique Mart, 1006 S. Michigan. General line. Let me know your wants. mh15

CHICAGO. Quaker House Antiques, 2333 No. Geneva Terrace. A diversified selection of lovely old things. Dealers invited. mh15

CHICAGO. Schiavon, Joan J., 8200 St. Lawrence Ave. Phone, RA 3-2243. By appt. only. Antiques of distinction. Bought, sold. my15

CHICAGO. Taylor's Antiques, 1560 N. Wells St. Phone MI 2-6740. General line of well selected antiques. s05

CHICAGO. Wolberg, S., 1006 S. Michigan, Res. Phone CR.7-1013. Specializing in china, copper, brass, etc. s05

DANVILLE. Manon's Studio, 1521 Vermillion, Ph. 1216, Rt. 1. Antique furn., china, glass, prints, hitching posts. s05

DECATUR. Greenwalt's Antique Shop, 1624 N. Water St. Authentic pattern glass, lustre, majolica, china, furn., buttons, dolls. ap15

DECATUR. Leek's Antiques, 443 W. Edorado. General line of antiques. Glass, china, furn., unusual items. n05

DEKALB. Quayle, Harold, 157 West Lincoln highway, 1 block W. of P. O. Open Sundays. Antiques, furn., glass, silver, refinishing. my15

DIXON. Crawford's Antiques, R.F.D. 4, 3 mi. E. of Dixon on Alt. 20. Gen. line authentic, interesting. Always open o05

DIXON. Stimmel, Marie, 418 S. Galena Ave. General line antiques, reasonably priced. Always open. Phone 1291. n05

EVANSTON. Buggy Wheel Antiques, 2740 Central St. A general line of authentic antiques. 10 to 5:30 daily. Dealers welcome. au15

EVANSTON. Dicke, Mary Ann, 922 Chicago Ave. Autographs, fine fans, books, glass, pamphlets, fine furn., (Anything historical bought and sold.) jly15

FULTON. Orvilla Quick Thompson, 916 7th St., Rt. 30. Gen. line of antiques. Tel. 19-R. jly15

GALESBURG. Antiques by June Latson, 624 E. Losey St. Colored glass, cups & saucers, furniture, china, etc. f15

GALESBURG. Lawson's Trading Post, 2047 Grand Ave., Rts. 150-97. Buy and sell and trade anything of value. d05

GRAND RIDGE. Rollins Antique Shop, Rte. 23, 8 mi. S. of Ottawa. Specializing in lamps, lighting devices, electrical adapters, etc. my15

GENEVA. Mrs. V. Erday, "The Glass Porch," 2nd home north of Campana Bldg., S. Batavia Ave. Antiques of all types bought and sold. mh15

GREENVILLE. Anthony's Antique Shop, 302 E. Main St. Everything authentic. General line. No Sunday sales. mh15

HARRISBURG. Colonial House Antiques, 210 W. Walnut St. Mrs. Robert L. Metcalf. Distinctive Antiques. s05

HENRY. James F. Thornton, 324 Edward St. Phone 45. Country antiques from the vicinity. o05

LITTLE YORK. Route 135, York House. Finest Early Amer., Eng. & French bric-a-brac, china, art objects, period furn. Closed Mon. je05

MACOMB. Sarah Sullivan, 505 S. McArthur. Pat. glass, cut gl., lamps, china, hdptd. china, buttons, salts, peppers, elephants. my15

MARION. Wavy B. Chester's Antiques, 504 South Spillman Street, 2nd house South of Lincoln School. Everything authentic. General line. n05

MATTOON. Colonial House Antiques, Mrs. Lew Wallace, 509 S. 14th St. Colored glass, china, lamps, furn., bric-a-brac. f15

MAYWOOD. The Hobby House, 1321 S. 5th Ave., across from 5th Ave. elevated station. General line, all authentic. Dealers welcome. au15

MONMOUTH. "Ye Webb Antique Shoppe," 111 N. Ninth St. China, glass, furn., bric-a-brac for dealers and collectors. f15

OKAWVILLE. Schlich's Antiques. Furniture & pattern glass bought & sold. Phones 73 and 24. n05

PEORIA. Cecil Elwood, 400 Hudson. General line antiques. Lots of hand painted china. au15

PEORIA. Curtis, O. C., 810 Hamilton Blvd. Gen. line of antiques. Dealers welcome. 6 blocks from the loop. au15

PEORIA. Hazel Ferryman, 108 N. Institute Place. Pattern & colored glass, china, clocks, lamps, casters, brass, furniture. Gen. line. Write wants. ap15

PERU. Climo, Elizabeth, 1326 4th St. on Rtes. 6 & city 51. Glass, china, bric-a-brac, etc., bought and sold. Phone 930. n05

PRINCETON. Gosse G. Wiltz Antiques. U. S. 6 & 34. Extra large gen. stock. Dealers welcome. Open Sundays. ap15

PRINCETON. Opportunity House, 213 N. Main, U. S. 34 & 26. Large varied stock. Much furniture & buttons. Phone 930. je15

ROCKFORD. Florence Peterson, 714 N. Main St., Hwy 2. General line of antiques. Buttons. Phone 4-9932. my15

ROCKFORD. Mrs. Harry W. Baker, 1709 North Main St., Hwy. 2, Dial 2-8674. China, glass, bric-a-brac, buttons. d05

ROCHELLE. "The Three A's Antiques". Fine gifts for fine people. Eighth St. & Tenth Ave. my15

ROCK ISLAND. Youngberg Antique Shop, 3904 Seventh Ave., Hiways 91-150. Meissen, Dresden, Bisque, Pat. & colored glass, furn., etc. s05

SANDOVAL. Mrs. Frances Forrest, on U. S. 50, 1 mi. E. of U. S. 51. Always a large stock. Dealers invited. Open Sundays. au15

SPRINGFIELD. Lansing Lynn, 522 1/2 E. Capitol Ave. Jewelry, furn. & gen. lines Collector's items. Inquiries solicited. s05

SPRINGFIELD. Newman, Mrs. Edw., 1810 So. Fourth. General line antiques. Reasonable. Open Sundays. au15

WATAGA. Wendell S. Simpson, Auctioneer. Year's experience collecting good and fine antiques and specializing in their sale and liquidation. je15

WATSEKA. O'Donnell, Julia, 614 S. 5th. Dolls, furn., prints, copper, coverlets, lamps, paperweights, silver, china, marbles, buttons, clocks, rare glass, bells. s05

ZION. Antique & Gift Shop, Zion Hotel, Sheridan Rd. Open Sundays, evenings. Dining room adjacent. s05

INDIANA

BOURBON. Kraft, Mrs. Frederick W., 1003 N. Main St., 10 blocks North of Rd. 39 Gen. line of antiques. f15

BRISTOL. Jeanne H. Shay, West Main St., Rte. 120, 10 mi. E. of Elkhart, on St. Joe River. Gen. line antiques, furn., glass, china, silver, etc. Inquiries and visits welcome. d15

DYER. Litwa's Antique Shop, Rt. 30. A large selection of interesting items. No mail orders. s05

ELKHART. The Torgesons, 156 N. Sixth St. General line. No reproductions. Write or call. my15

GARY. Darling, Mrs. Mary A., Antique Shop, 3 1/2 miles east on Rt. 30. 0000 pieces of pattern glass, furn., bric-a-brac, prints to select from. ja15

GOSHEN. Alma Cozzi, 418 S. Main St. Grandfather clock & other clocks; furniture; glass; china; fans, rare, distinctive & unusuals. s05

GOSHEN. Joe Kramer & Son, 703 Emerson. General line. Dealers and collectors welcome. Write wants. je15

HUNTINGTON. "Irenes", 34 W. Park Drive on Hwy. 24; 1/2 block from centre business district. Gen. line antiques. jly15

INDIANAPOLIS. Wm. H. Boyd, 5500 Allisonville Rd., Hwy. 37. Furn., lamps, china, glass, brass. Ph. Br. 8339. d05

MARKLE. H. O. Boyd, 112 Morse St., on Hywa. 3-116-224. Gen. line antiques. Dealers invited. mh15

MONTICELLO. Griffin's Gift Shop, 116 N. Illinois St. A good line of old glass and china. Come & see or write. jly15

MORRISTOWN. Heritage House. Dorothy Brannan. Hwy. 52, across the street from the famous Kopper Kettle restaurant. Decorative antiques. Oil paintings. Painted textiles. Clippings for collectors. ja15

MUNCIE. Hoosier Nest. The, Mr. and Mrs. Orlean Clark, 1907 W. Jackson. General line of choice authentic antiques. my15

NAPPANEE. Harold and Mildred Price, 301 North Madison. Gen. line of antique pattern glass and china. No reproductions. n05

OSCEOLA. Eddie's Antiques, Texaco Service Station, R. 33, 1 mi. W. Osceola. Wire lamps, Polish brass. Dealers welcome. Open Sunday. mh15

PERU. McIlraith's Antique Shop, 162 N. Fremont St. Glass, china, bisque and Majolica. Every piece old and authentic. The friendly shop. f15

PRINCETON. Old Wagon Wheel Antique Shop Highway 41, 1 mile South of town. Pattern, colored, clear and Milk glass. Lamps. d06

ROCKVILLE. Rainbow's End, 211 N. Market St. Phone 230. Gen. line. n05

SEYMOUR. North Trail Antique Shop, Rte. 4 on U. S. 31, 60 Mi. S. of Indianapolis. 50 Mi. N. of Louisville, Ky. 84 Mi. E. of Cincinnati. 1 blk. S. of Junction U. S. 31 & U. S. 50. Formerly Willard Hotel Antique Shop, Franklin, Ind. n05

SOUTH BEND. "Carters", 2033 S. Michigan, U. S. 31. Dependable line for collector & dealer. Will direct to other shops. ap15

SOUTH BEND. Margaret Hoke Martin, 525 N. Main St., 1 bl. W. of Hwy. 31. Gen. line of antiques. o05

SOUTH BEND. Peden A. W., 613 Park Ave. Pat. glass, colored and clear, dolls, lustre, Dresden furn. Dealers welcome. Prices reasonable. ja15

VALPARAISO. Flako's Furniture Store, 1199 E. Lincolnway. Antiques & dishes of all kinds arranged as in your home, at prices everyone can afford. my15

VINCENNES. Eleven Oaks Hobby Shop. Mrs. W. H. Zwilling, Hwy. 61, R. 3. Gen. Line antiques. Open Sundays. Inquiries answered. s05

VINCENNES. Nell's Gift & Antique Shop, 235 Buntin St., 4 blocks north of Hwy. 50, Corner 3rd & Buntin. General line antiques. my15

VINCENNES. Othella Brown Gift and Antiques Shop, at 25 N. 15th St. ap15

VINCENNES. Shigley, Mrs. Mabel R. R., 2, off Hwy. 61 on Kimmel Rd. Authentic pattern glass, lamps, china. ap15

WARSAW. Mrs. Ernest E. Hull, 1520 E. Center St., on Hwy. 30. Gen. line of antiques and jewelry. No sign. je15

WEST LAFAYETTE. Helen May Antique Shop, 262 S. Chauncey Ave. 2 blocks S. of Highway 52. Gen. line of antiques. o05

WEST LAFAYETTE. Shelburne's Filling Station, 230 Main St. Level Rts. 52, 43 & 26. Glass, china, gen. line. Special price to dealers. au15

IOWA

ATLANTIC. Ray Albertson, Antique Music Boxes. Write me your wants. d05

CEDAR RAPIDS. Charlotte Morgan, 416 4th Ave., S. W. Gen. line of authentic antiques. Reasonable prices. Dealers welcome. f15

CHARLES CITY. Hobby House Antiques, Mrs. G. M. Core, Hy. 218 & 18. General line. Prices reasonable. Write wants. o05

COUNCIL BLUFFS. Lottie McCargar, 515 E. Pierce. Furn., lamps, overlay, Satin Glass, china, col. glass. Open daily except Tues & Fri. ap15

COUNCIL BLUFFS. Sleek and Find Antique Shop, 522 4th St. Unusuals in col. glass and antique jewelry. s05

DAVENPORT. Attie Antique Shop, 419 Brady St. China, glass, lamps, Haviland, dolls. Dealers welcome. o05

DAVENPORT. Collector's Nook Antique Shop, 2112 East 11th St. Gen. line glass, china, furn. Collectors & dealers welcome. f15

DAVENPORT. Pioneer Antique Shop, 526 W. 2nd St. Outstanding antiques, objects d'art, china, col. & clear glass, brass, copper, and furniture. my15

DAVENPORT. Victorian Antique Shoppe, 1847 West Third St. General line of choice antiques, French Haviland china a specialty. Dealers and collectors welcome. n05

DECORAH. "Tindal-haugen", 805 Vernon St. Phone 505. Lamps, glass, china, and curios. Sundays best by appointment. Photos loaned. n05

DES MOINES. Mrs. Frank McCarthy, 439 College Ave. Gen. line of antiques. Dealers and collectors welcome. ap15

DES MOINES. S. & R. Antique Shop, 1417 Forest. Colored Milk and pat. glass & gen. line antiques. Visitors welcome. ap15

DES MOINES. Elbrook Antique Shop, Sarah Iduma Ellis Prop., 5400 North Sixth Ave. Gen. line of antiques. n05

DES MOINES. Pearl M. Colvin antiques, 1753 University Ave., 10 A.M. to 6 P.M. or appointment. au15

FORT MADISON. Stephan's Antique Shop, 1317 Ave. H. on truck Rte. Gen. line. Write wants. Dealers and collectors welcome. je15

MASON CITY. Mother Barbour's, 933 N. Van Buren. Pat. glass, dolls, buttons, misc. From priv. homes. Write wants. ap15

MUSCATINE. Mrs. R. W. Heerd, 116 W. 8th St. Gen. line of antiques. Dealers & collectors welcome. Ph. 1405. f15

NEWTON. Charlotte Spencer, 1421 N. 4th Ave. W. R. No. 2, 4 blocks N. Highway No. 6. Antiques of distinction. Visitors welcome. jly15

REMBRANDT. Pine Grove Antiques, 1 mi. E. & 1 mi. S. on U. S. Highway 71. Mrs. H. A. Wellmerling. d05

SIOUX CITY. The Victorian Shop, Bernice M. Kundert, 3720 6th Ave. Antiques, old glass, dolls, china, copper. f15

SPENCER. Strands Antique Shop. No. on Hwy. 71-18. Furn., Pat. glass, dolls, lamps, etc. Open every day, eve. & Sun. Dealers welcome. ap15

STANTON. Anderson's Antique Shop, 2 mi. So. of Hl. 34, Southwestern Iowa. Gen. line. You're welcome. d05

WEST BURLINGTON. Treasure House, 417 E. Mt. Pleasant St., U. S. Rt. 34. Gen. line antiques. Write wants. mh15

KANSAS

BELOIT. "Remember", Collector's Paradise. Three blocks North, 12 West of Court House. Largest stock in Middle West; retail & wholesale. mh15

CHANUTE. Johnson's Antique Shop, 312 North Forest Ave. Glass, china, silver, lustre, furniture, fine prints, paintings, frames; collectors and dealers welcome. o05

HUTCHINSON. Antiques. Mrs. M. W. Hartmann, 120 1/2 North Adams Street. Glass, china, decorative items. Dealers and collectors welcome. d05

LAWRENCE. Patchen's Antiques, 720 Ohio St. Large stock of choice and authentic antiques. Dealers & collectors welcome. o05

MANKATO. Lydia DeHoff, 5 blks. N. of Sinclair Station. Glass, china, bisque, lamps, picture frames. jly15

MARYSVILLE. Ann Rowland, 708 Larame St. Antiques, 4 blks. north of U. S. Hwys. 36-77. my15

NEWTON. Crandall's Antiques, 2215 Main St., 1/4 mi. north of intersection of Hwys. 81 and 15, on Hwy. 15. Phone 721. o05

NEWTON. Doris Kelso, Antiques. General line of antiques, specializing in colored glass. my15

WICHITA. Antique dolls, clocks, lamps, copper and brass. Guns, music boxes and furniture bought & sold at Traders Exchange, 739 N. Main, Mrs. E. L. Conger. my15

KENTUCKY

ANCHORAGE. Rt. 2, Box 199, Long Run Bridge Antiques, on U. S. 60 at Long Run Bridge, 12 miles E. of Louisville. Gen. Line. f15

BEAVER DAM. Mrs. E. E. Tartar. Choice antiques, attractive prices. Dealers welcome. Highways 71 and 62; 28 miles from Owensboro. o05

COVINGTON. Nevil J. E., 2700 Dixie Highway, 6 mi. S. of Cincinnati, U. S. Routes 25 & 42. Fine furniture, early glass and china. Collectors items. f15

COVINGTON. Stringtown on the Pike, 725 Main St., Rtes. 25 & 42. 2 min. from Clint., O. Authentic antiques. je15

LEXINGTON. The Old Hitching Post, 105 W. High St., 18th & 19th Century period furniture & accessories. je15

RICHMOND. Cottage Antique Shop. McKees Building, Main St., Routes 25 and 52. Specializing in Haviland china, lamp wiring, polishing and plating. Telephone 1528 and 8733. ja15

RICHMOND. Little Eagle Antiques, 344 W. Main, opp. Post Office, Rtes. 25 & 52. Furn., brass, glass, lamps, china. Whol. & ret. n05

LOUISIANA

BATON ROUGE. "Many Mansions," R. R. 1, Miss. River Bridge Hgw., Bypass 190, 65, 61. Antiques. f15

NEW ORLEANS. De Forest's Warehouses, 727 Royal St. Buyer constantly in Europe. Thousands of items arrive monthly. Investigate! d05

NEW ORLEANS (16). Zeiher's Antiques, Jacob & Mildred Zeiher, 935 Royal Street. Phone Canal 7647. General line antiques; dealers welcome; courteous attention. mh15

OPELOUSAS. Mrs. Kirtley Lynch. Lovely antique furniture, ready to use. No reproductions. In business for 20 years. n05

OPELOUSAS. Roos, Leonce, Antiques, bric-a-brac, furniture. South's largest stock. o15

ZACHARY. Fine old lamps, electrified, ready to use. China, bric-a-brac, etc. Olde Spinning Wheel Gift Shop. o05

MAINE

BATH. Roger's Mansion, 72 Bath St. A large choice collection, closed Sundays. Tel. 567. Clarence N. Flood. au15

CAMDEN. French, W. J., 10 High St. Have been supplying antiques to dealers all over the country for many years. f15

ORR'S ISLAND. Spinning Wheel. Rte. 24. Pattern glass, buttons, gifts. Charles and Margaret Todd. s05

PORTLAND. 5. Swan's Galleries, 234 Middle St. Rugs, glass, china, silver, auctions. my06

MASSACHUSETTS

AYER. Ruth A. Dolphin, Maple St., 1 min. off Rte. 2. Glass & furn. bought & sold. Write wants. d05

BROCKTON. Herbert H. Bowles, 29 Fern Ave. (off 678 Pleasant St.). Large stock of authentic pattern glass. Lacy Sandwich, cup plates, paperweights, historical china. au15

BUZZARDS BAY. Bennett's Twin Gateways, also Bennett's Colonial Shop, Sagamore, Mass. Both shops Route 6. Extensive general lines furn., glass, china, pewter, whaling items, etc. d05

BUZZARDS BAY. The Old House, Pearl Bradley Henshaw Head of the Bay Road. General line. jly15

GROTON. The Barretts, Farmers Row, Hwy. 111. Furniture, china, glass, paintings, decorator's items. jly15

FOXBORO. The Garden Shop, Mrs. Robert Barton, 75 Granite St., off Rte. 140. Furn., china, vases, iron, alabaster, lamps. jcl15

LITTLETON COMMON. Emma V. Carter, Antiques, on Rte. 2, at Junction of 110 - 119. Amberina, fine china, lamps, and decorative accessories. mh05

LONGMEADOW. Page-Bosworth, 81 Farmington Ave. Rte. 5, 3 mi. S. of Springfield. Collector's & decorator's items in Amer., Eng., & foreign antiques. f15

NEEDHAM. The Stewarts of Needham, 190 Nehoiden St. Honest antiques for amateur and expert, in a simple New England setting. o05

NEW BEDFORD. Mrs. Clark's Shop, 38 N. Water St. Staffordshire, figures, pewter, prints, furniture, whaling items. au15

NORTHAMPTON. Hotel Northampton and Wiggins Tavern. Antiques, Old Country Store, Weaving House, Early Industries. Excellent food and rooms mh15

WORCESTER. Listeniks Antique Shop, 141 Pleasant St. China, glass, furn., lamps, etc. Discount to dealers. mh05

WORCESTER. Old Furniture Shop. The. 1080 Main St. Also in Provincetown. Cape Cod. Authentic American antiques. n05

MICHIGAN

ANN ARBOR. Graves, Mabelle M. 1430 Granger. Antiques, including glass, dolls and buttons. Write wants. ap15

BAY CITY. Creech's Antique Shop, 919 Pine Street, Essexville. We buy and sell china, glassware, bric-a-brac, figurines, dolls and old lamps; Dealers and collectors welcome; Write wants. o05

BROOKLYN. R. F. D. No. 2. Historic Walker Taverns in the Irish Hills corner U. S. 112 & M. 50. Small admission charge to general public. Present this magazine for free admission to Brick Tavern. n05

BUCKLEY. C. C. Campbell. Open all year except Sun. and Holidays. Glass, china, buttons, coins. d05

BURLINGTON. River Hill Antiques, 1 1/2 mi. east of Burlington, on M60. Gen. line. Dealers welcome. Phone Tekousha 8212. o05

DETROIT. House of Antiques, 28 Chandler at Woodward, near Grand Blvd. & Fisher Building. Authentic Americana. Reasonable prices. au15

DETROIT 8. Mayme Priestley, 4133 Trumbull. Antiques, dolls, hand painted china, bisque, bric-a-brac, glass. Dealers welcome. n05

E. LANSING. Belows, Mrs. S. E., The Old Brick House on the road to the Capitol. Want old mech. banks, furn., pat. glass, lustre. f15

GRAND RAPIDS. Radcliffe Storage Co., 135 Division Ave., S. Choice stock of Dresden, lustre, Florentine frames, silver and furn. Stop and see us. Elizabeth Radcliffe, manager. ap15

KALAMAZOO. deAmude's, 708 Clinton, Ph. 9653. General line of antiques. Dealers Business our Specialty. s05

LAKE LINDEN. In the heart of the Copper Country on M-26. Offers you the largest and most beautiful antique shop in the Upper Peninsula. Fred St. Pierre, Prop. d05

LOWELL. Leona Borgerson, 219 North Washington St. Lamps, fine china, colored glass. Reasonable prices. my15

NILES. "Black Acres" Antiques. On Hwys. 112 & M60 West 1/2 mi. General line. Restored furn. a specialty. Dealers welcome. mh15

NILES. Dorothy Manning Payne, 1526 Oak M-60 East. Glass & china, choice bric-a-brac. Shop not open during school hours. s05

NILES. Today's Yesterday Shop, 908 E. Main. Hwys. 112, 60, 31, 33. Unusual items for the discriminating collector. ap15

NILES. What-Not-Shop, Lulah Kingston, 1308 Broadway, 2 blks. East Hwys. 112-33-31. 1 blk. North M 60 East. Gen. line of selected antiques. Dealers welcome. s05

PLYMOUTH. Alexander, Mertie D., 37517 Ann Arbor Rd. 18 miles West of Detroit on Rte. 12. Complete line of antiques. Discount to dealers. my15

SAGINAW. Kunz Lamp Shop, 165 Avalon, phone 35775. Specializing in lamps and lamp work of all kinds. Nice line of china & glass also. jly15

SHEPHERD. Callihan's Antique & Gift Shop, on U. S. 27. Unusual items at reasonable prices. Dealers invited. s05

ST. JOSEPH. Penny's Place, 1115 Niles Ave. (Intersection U. S. 31 & U. S. 12). A distinctive collection of the unusual. o05

ST. JOSEPH. "The 2 Shops on Lake Shore Drive", near S. City limits. G. & M. Firehammer. R. F. D. 1, Box 24 A. (L. S. D. in Shoreham) on Hwy. 12 & A. R. Hatfield, 2521 (L. S. D. or old Hwy. 11) in St. Joe. o05

UNION CITY. Plantation Antique Shop, M60 or Calhoun St. Patt. & col. glass, furn., lamps, china & buttons. mh15

MINNESOTA

GLENCOE. Catherine Merrill. Pattern, col. & Milk glass, china, lamps, brass, copper, primitives. o05

KASSON. Midway Antiques, 16 mi. W. of Rochester on Hwy. 14. Large gen. line of good quality. d05

MANKATO. Mrs. H. M. Drake, 319 Fulton St. Authentic antiques, reasonably priced. s05

MINNEAPOLIS. Earle T. Anderson 2714 Lyndale Ave. So. Furn., glass, china, rare collectors pc's & gen. line. o05

MINNEAPOLIS. Jenkins' Antiques, No 4, East 26th St. Furniture, china, buttons, glass, decoratives. Dealers welcome. o05

MINNEAPOLIS. Kerr, Anna B., 1720 Hennepin Ave. General line of antiques. my15

NORTHFIELD. Schilling's Hobby House Antiques. 57 years collecting; 85 show cases with finest china, marble, unusual specimens in the world. Open summer months. o05

ST. PAUL. The Antique Shop, 250 West 7th St. Lge. stock early Amer. glassware, furn., china, prints, etc. d05

ST. PAUL. G. & G. Antiques, 289 W. 7th St. Gen. line of antiques, no reproductions. Dealers welcome. jcl15

ST. PAUL. Mildred Crumly Antique Shop, 245-249 West 7th St. Furniture, glass, china, etc. my15

ST. PAUL 5. Tibbling China Studio, 1086 Grand Ave. French Haviland china our specialty. Largest stock in U. S. A. au15

WASECA. Will's Antiques, 924 3d Ave., N. E., Lge. stk. china, glassw., lamps, furniture, miscel. Write wants. mh15

MISSISSIPPI

COLUMBUS. Bryson's Antique Shop, 1116 3rd Ave., N. Choice antiques, finished and in the rough. Dealers send list. n05

HATTIESBURG. Mrs. J. I. Thompson's Shop, 504 6th Ave. Bric-a-brac, furn. Dealers welcome. au15

JACKSON. Mrs. Quin's Antique Shop, 3232 North State St. Mississippi's largest. jly15

MISSOURI

ARMSTRONG. Martin's Antique Shop, Hwy. 3, Howard County. Furniture, glass and china. Free lists of glass & china. my15

BELTON. Ranchacre, Highway 71, Mile North Belton. Pattern glass and china. Collector's items. Also open on Sun. n05

BRANSON. Old Matt Cabin Antique Shop. Scenic "Shepherd of the Hills" country. 7 miles west of Branson, Mo., on Hwy. 80. Authentic antiques. n05

BRANSON. When vacationing in the Ozarks visit the Eubank Doll House at New Haven Motor Court, U. S. Hwy. 65 North, for Eubank Dolls, Ozark Dolls, novelties, gifts and antiques. o05

BOONVILLE. Collectors Corner, Holl's Cafe. Glass, china, bisque and unusual. Always open. o05

CAMDENTON. Kipps Antique's 1 block south of square and highway 54 on highway 5. my15

CAPE GIRARDEAU. Hartford's Shop, 814 Broadway. Sunday phone 2220-R. Glass, china, lamps, furn., etc. Wholesale and retail. (No reproductions). n05

CHILLICOTHE. Irene's Antique Shoppe, 1 mi. East of City, on Hwy. 36. ap15

HANNIBAL. Treasure Antiques, 3115 St. Marys Ave., 1 blk. E. of Hwy. 61. China, glass, clocks, lamps, etc. Stamp for list. d05

JEFFERSON CITY. Mrs. Will S. Denham, 401 E. Capitol Ave. Furn., lamps, gen. line selected antiques. jcl15

WEST PLAINS. 1/2 Mi. W. of 63 Hwy., on Webster Ave., Helen Harms Antiques. Wholesale only. Closed Sun. d05

JOPLIN. Ann M. Norris, The Farm Antiques, 2812 Zora, Alternate Hwy., 71. Royal Heights. Gen. line. Dealers welcome. ap15

JOPLIN. "Mack's", 66 Hwy., West 7th at Sergeant, (near Courts). Antiques; buy, sell; china, cut glass, furniture. Dealers invited. Phone 4565. ja15

KANSAS CITY. Donaldson's 1520 Main. One of the largest stocks in the middle west. Wholesale and retail. Furniture and accessories. f15

MACON. Muff's Antique Shop, 5 mi. N. of Macon, on Hwy. 63. You can drive to our door, a bus stop. At the Axtell Store. f15

MEXICO. Lucille Barnett's Antiques, 201 W. Blvd. Choice line of glass, china, lamps, etc. n06

MONETT. The Dutch Door-Antiques, Hwy. 60. Shh! Don't tell a soul! You'll find many surprises that Grandpappy brought to the Ozarks. Whol. & ret. n05

SEDALIA. Mrs. Menaugh's Antiques, in Sedalia on U. S. Highway 65, South. Large stock of quality antiques. mh15

ST. JOSEPH. Burton Marion, 1302 Ash land Ave. Selected stock of antiques & a cordial invitation to visit our shop f15

ST. LOUIS (17). Pejchar's, 7149 Latham. Fine Bohemian glass. Collections. Gen. antiques. Dealers welcome. je15

ST. LOUIS (8). Bennett Antiques, 4207 Olive. Glass, china, buttons, dolls. Send want lists. Dealers welcome. f15

WARRENSBURG. Melissa's Antiques, Hwy. 50. Pattern glass, china, furniture, lamps, misc. Sundays only. n05

NEBRASKA

DONIPHAN. Hobby Room Antique Shop. Located 2 mi. W. of Doniphan on the Lazy A Ranch. n05

FREMONT. Champney's Antiques, 406 North Irving St. Priced right for dealer or collector. o06

GRAND ISLAND. Red Lamp Antique Shop, Helen & Marie Windolph, 110 N. Pine St. Res. Ph. 1406. Glass, china, etc. f15

JUNIATA. Turner's Antiques, Hwy. 6. Open Mon. through Thurs. Other days by appointment. ap15

LINCOLN. Myrtle Sunderland, 115 N. 47th St. Glass, china, dolls, books, buttons, etc. n05

LINCOLN. Ware & Clifford, 1819 O St. Antiques, general line of furniture, decorations, Oriental rugs, collectors items. Dealers welcome. d05

NORTH BEND. Rand's Antiques, 2 mi. east on U. S. 30. Large stock of old lamps, china and glass. Write wants. au15

OMAHA. Boulevard Shop, Pearl Reilly, 4416 N. 20th, Kenwood 4685. Best furniture and general line antiques bought and sold. d05

OMAHA. Collector's Corner, Mrs. E. S. Wyckoff, 4553 Military Ave., Regent 1933. Gen. line antiques. Bought and sold. ja15

OMAHA. Cosgrove's Antiques, 3852 Leavenworth, Ja. 5254. Glass, china, brass, copper, bisque, furn. Bought & sold. my15

OMAHA. Drew's Antiques, 3620 Farnam St. Antiques of quality for the collector and the trade. je15

OMAHA. Elsie Smith Antiques, 1016 S. 52nd St. Gen. line. 10 blocks So. Hwy. 6, 30, 275 on 52nd St. Advise appt. Dealers welcome. f15

OMAHA. McMillan's Antique Shop, 3222 Dodge St. Dolls & gen. line, on 3 Hwys. 30, 6, 275. ap15

NEW HAMPSHIRE

ALTON. Hill's Antiques, Rte. 11 & 28. Blown, Sandwich, pattern glass, china, furn. & Grandfather clocks. d05

ALTON. Merrymeeting Antique Shop, R. C. Du Quenne, Rt. 11 & 28. Colored glass & furn. We spec. to dealers. d05

CHESTER. The One Horse Shay, Rte. 102. 200 year old house and barn full of Country Antiques and collectors' items. Fire place accessories. Glass, china, etc. Beatrice H. Stone. d05

CONCORD. Fallon & Lyster, The Antique Shop, 3 Pitman St. Fine furniture, jewelry, glass, china and doll hospital n06

MELVIN VILLAGE. May Whitehead, on Rte. 109. Antiques—General line. s05

MILTON. Hidden House Antiques. Elizabeth W. Holt, White Mtn. Hwy., Rt. 16. Furn., china, decorative items. s05

RYE CENTER. Ye Olde Parsonage. Primitives, pewter, Sandwich, patt. glass; extensive stocks; retail, wholesale. Delightful rooms with private bath for overnight guests. Tel. Rye Beach 305. s05

SO. NEWBURY. Rte. 103. "Horton's" 30 rare American clocks. Collector's items, 1000 pcs. Sandwich & pattern glass, furn. Phone Bradford 74-4. d05

NEW MEXICO

ALBUQUERQUE. The Antique Shop, Shop No. 1, Patio Market, Old Town. Ph: 8906. Gl. lamps, buttons, bisque, etc. Closed Monday. Hours 11 A.M. 'till 9 P.M. je15

NEW YORK

AUBURN. Lucille Manchester, 188 W. Genesee St., Rte. 20. Gen. line. Old dolls. Agency for HDDH dolls and parts. je155

BALLSTON SPA. Emma W. Sherwood, 64 E. High St. Beautiful antiques, sets of chairs, tables, etc., glass and china. s05

BUFFALO. Allen Antiques, 34 Allen St. Glass, Dresden, Bisque, silver, steins, & furn. Write wants. au15

CALEDONIA. Caledonia Home Supply Inc., 10 State St., Caledonia, N. Y. ap15

CAPE VINCENT. Cape Vincent Antiques Inc. Featuring stock of china, early American glass, furniture, Currier & Ives prints, trays. f15

CORTLAND. Little Glass Shop, 100 Fort Watson, (U. S. 11). Gen. line of authentic glass, china, furniture and many unusual items. my15

COBLESKILL. The "Cubbyhole Antique Shop," Hotel Augustan Bldg. Gen. line. Myra Tinkelpaugh. f15

CORNING. Madeline McNamara, 32 East First Street. Antique furniture, beautifully refinished. Cherry, mahogany, maple. jly15

EAST BETHANY. Paxson Antiques. Furn., glass, lamps, gen. line. Write for free list. Phone: Batavia 1329, Rte. 2. d05

EAST BLOOMFIELD. Murray's Antiques, Rt. 5-20. Furn., lamps, pattern glass. A gen. line. f15

EAST WINFIELD. U. S. 20, Sister Sue's. Glass, china, buttons, stamps. Gen. line. s05

FORT EDWARD. Iron Gate, 1 Mi. W. of Fort Edward on Ft. Edward, So. Glens Falls Rd. Large stock of furn. 5000 pieces of glass, carpets and primitives. o06

FORT EDWARD. Mrs. Monroe Oppenheim, 111 Broadway. General line antiques from original sources. o05

FRANKFORT. Prime's Antiques, on Mall, R. D. 4, Rt. 5, 6 miles East of Utica. General line. Dealers and collectors welcome. au15

GENEVA. Lucille and Paul Emerson, 633 South Main street, furniture, glass, china and decorations. Lists to dealers. On Rts. 5 & 20. au15

GENEVA. The Shepards, 803 S. Main St. Antiques, furn., glass, china, lamps, decorative items. In our home (no sign). Periodic lists to dealers. ja15

GLENS FALLS. Morris Shiffrin, 95 Sanford St. The busy picker. Gen. line. Vases mounted. Dealers take notice. n05

GLOVERSVILLE. Fonda, Anna M. 176 S. Main St. Choice antiques, furniture, glass and china (no sign). n06

HOMER. 72 S. Main. Rt. 11. Dewey's Antique Shop. Week days 9 A.M. to 5 P.M. or by appointment. Ph. Homer 664. n06

LIVINGSTON MANOR. The Spinning Wheel. Rt. 17. Gen. line of antiques. Dealers welcome. Pearl and Helen Anderson. s06

NARROWSBURG. Brick House Antiques near Rt. 97. General line of antiques. Dealers welcome. Jeanette & David Barnes. n06

NEW YORK. Margaret Jacoby, 229 W. 97. Antique buttons. European imports. Collectors' items, dress-earring sets, cuff links. f15

NIAGARA FALLS. Mrs. John Chlapone, 213 Main St. We sell something old! And something new! Niagara Falls souvenirs and antiques. o06

OWEGO. Box 315, Rte. 17. Emmabelle G. Hovey, Antiques. Must be old. Beautiful or interesting and Proof. Write for lists. o05

PENN YAN. Antiques, Landins Barn, 310 Main St. o06

PERRY. Old Acres Antiques, Route 39. Lamps, china, bisque, pewter. General line. Evelyn W. Richards. o06

ROTTERDAM JUNCTION. Mac Donald, Harry, Star Rt., Hwy. 5 S. Pattern glass, cup plates, brass, Bisque, lamps, china. Gen. line. ja15

TRIBES HILL. Hinds, Mildred Streeter. Old glass and decorative items. Mail orders a specialty. Satisfaction guaranteed. Send stamp for list. s05

UTICA. Billy & Al Bridget, 3 Sherman Pl. Gen. line of antiques. Dealers & collectors welcome. ap05

UTICA. Blanche Swink, 23 Proctor Blvd. Specializing only in dolls, all kinds. Inquiries answered promptly. n06

UTICA. Vaeth's Antiques, 1301 Kellogg Ave., Cor. Noyes St. Phone 4-0706. Large stock of Antiques at low prices. Dealers welcome. o06

WARSAW. West Hill Antiques, f.w. e Warsaw on Rt. 20-A. Carrie & Edward New. A gen. line of furn., glass, china and primitives. o06

WEST NYACK. A unique collection, made by Mrs. Anna G. O'Higgins, of Far and Middle East arts and crafts for collectors, gardeners and discriminating buyers. n06

WEVERTOWN. Wever Lodge. Antiques, furniture, china, etc. Wholesale and retail. Pictures on request. my15

WINDSOR. Miner J. Cooper, Rt. 17, 15 mi. E. of Binghamton. Country Antiques; "A little of Everything". my15

NORTH CAROLINA

CHAPEL HILL. Blackberry Farm. Mrs. H. W. Carroll. Collectors' and beginners' antiques, carefully selected, in a lovely old barn in a peaceful country setting. No phone. 5 1/2 miles out on the Hillsboro Road. f15

OHIO

BUCKEYE LAKE. "The Duttons", Rte. 350. Halfway between Columbus & Zanesville. Large stock, choice antiques for Dealers & Collectors. Open every day until 10 P. M. ap15

BUCYRUS. Dick Lieblich Antiques, 126 W. Mary St. Furn., glass, china, bric-a-brac. Discount to dealers. n06

CANTON. S. Falke's, 4018 12th St. N. W. Ext. East of Whipple Rd., at south shore of Meyer's Lake. Antiques; varied line. n06

CINCINNATI. Aronoff Galleries, Inc., 415 Race St. A general line of antiques for wholesale and retail trade. o05

CINCINNATI. Hobby Shop, 515 Meliah Ave. Woodburn 3430. Large selection bisque, china & glass. Write for wants. ap05

CLEVELAND. Amundsen, Dagny Antiques. American, European and Oriental objects of art. 18971 Lorain Rd. Tel. OR. 1-9077. f15

CLEVELAND. Treasure House Antiques, China, glass, lamps, Silver, Bric-a-brac. 7120 Lorain Avenue. ap15

CLYDE. Rogers Antiques, Greensprings Rd., R. D. 2 (Not on U. S. 20). General line antiques. Discount to dealers. d05

COLUMBUS. Dornblaser-Loos Galleries, 1051 East Main St. Antiques, wholesale & retail. Open 9 a. m. to 9 p. m. au15

DAYTON. Brown's Antiques, 50 Bond St. off 1400 block N. Main, Phone Ad 8385. China, colored glass, furn. Dealers welcome. ja15

DAYTON. Strom, Mrs. Wm. T. 217 Rubicon Rd., 1 blk. E. of Rte. 43. (So. Main) at Schantz Ave. Antiques for collectors & dealers from the shop ~ by mail. n05

FOSTORIA. Peter, Mrs. Arthur L. 316 West South Street, State Rte. 12 West. Furniture, china and Glass. mh15

GREENFIELD. Antique Studios, 543 So. Washington St. Specializing in pattern glass and early American furn. Write wants. No lists. Mrs. Neal P. Weddell. je15

JACKSONTOWN. The Village Antique Shop, U. S. Route 40, 30 mi. East of Columbus, O. Specializing in early American furn. Dealers welcome. o05

LAKEWOOD. Maudeen Murphy, 1617 Larchmont Ave. Lakewood 8374. Glass, furn., china, bric-a-brac. Reasonable prices; open evenings. Dealers welcome. ap05

LORAIN. Samaha's Antique Shop, 446 Washington Ave. 1½ blocks off Rts. 6-2. je15

MARION. Charles Patrick, Son. Antiques, 407 S. Main Hwy. 23. Pattern cut glass, furn., brass, copper, china. McGuffey readers. Lists. ap05

MINERVA. Old Homestead, Lincoln Hwy., Rte. 30. Gen. line of antiques. d05

MILAN. Burton A. Decker, 24 Church St., Rte. 113. Specializing pattern glass. Also gen. line. By mail or shop. Ph. 4775. ap15

NEW ROCHESTER. Otis Antique Shop. (Rte. 6 & 23). Gen. line. Address all mail to Box 133, Bowling Green. d05

PAINESVILLE. Constance M. Pastor, U. S. Rte. 20, 58 E. Erie St., (rear). Early glass, china, furn. for the home. ap15

PIQUA. Flach, Mildred M., 322 Broadway. Specializing in old glass and china. By mail or from the shop. ap05

PORT CLINTON. Chester J. Brinkman, East Perry St. Phone 3152. General line of antiques. Collectors and dealers welcome. o05

RACINE. The Stone Chimney, Antiques. Marie H. Norris, R. D. 1, State Rte. 124. Clocks, glass, china, furn.; buy and sell. je15

SANDUSKY. Beare, Mrs. George L., 210 S. Adams St., second house west of Rte. 6. Gen. line. Write wants. n05

SANDUSKY. Wilcox, Janet B. "Wee House" Antiques, 2136 Columbus Ave. General line. Specializing in Stencil-ing. Write wants. au15

SPRINGFIELD. Copper Kettle, Rd. No. 40, 2112 W. Main. Gen. line furn., brass, china, copper & glass. Dealers welcome. ja15

SUNBURY. Richmond's Antique Shop, 220 High St., near Rts. 3-36-37 & 61. Gen. line. Reasonable. Dealers welcome. n05

TOLEDO. Mrs. A. Van Doren, 5718 W. Bancroft St., RFD 11, Zone 7. Gen. line of antiques bought and sold. mh15

TORONTO. Alma Lewis Antique Shop, 4th House West of Rte. 7, on 601 Spring St. Authentic antiques. Gen. line. Inquiries welcome. ja15

OKLAHOMA

BRITTON. Treasure Chest Antiques Shop, 318 E. Britton, Belt Line Hl. 66. Glass, china, primitives, unusuals. je15

OKLAHOMA CITY. Mrs. E. V. Wortman, 816 N. W. 23rd St. (Hwy. 66 - City Route). Antiques; in our home and by mail. s005

OKLAHOMA CITY. Mrs. Phil Hall's Antiques, 1020 N. West 24th St. Gen. line antiques; reasonable. Buy & sell. Dealers welcome. f15

OKLAHOMA CITY. Mrs. William W. Sutton, 504 N. E. 16th St. Offering for sale large and rare collection of Old World treasures. Art objects of precious old porcelains, glass and silver. Shown by appointment. Ph. 7-8949. ap15

SPRINGER. Hudson Antiques & Gift Shop, on Hwy. 77, 10 miles N. of Ardmore. Handmade plate racks and frames of seasoned walnut, Lazy Susans, Victorian furniture, china clocks, figurines, handpainted china, cut glass, pressed glass and lamps. Authentic antiques. mh15

OREGON

EUGENE. Edith Droste, 987-19 Ave. E. Eugene's Pioneer Antique Shop. Glass & china. Buttons on approval. Collectors & dealers, welcome. n05

EUGENE. Hall's Old Attic, 469 W. 6th (right on Highway 99 North). Watch for the green cottage-shop with old farm bell at doorway. Interesting antiques; sincere dealing. f15

EUGENE. Jessie M. Hall, 1661 Washington St. General line quality antiques. Collectors and dealers welcome. o05

EUGENE. The Copper Kettle, 1425 20th Ave., East. Antiques chosen with care, furn., glass, old silver, brass, and copper. All are welcome. mh15

JENNINGS LODGE. Hilby's Antiques, 10 mi. S. of Portland. Hwy. 99 E. Choice bisque, jewelry, buttons, furn., china, braided rugs, glass. Collectors' & dealers welcome. d15

MILWAUKIE. Gunderson's Antiques, 14211 S. E. McLoughlin Blvd., 8 miles south of Portland. Gen. line choice antiques; especially for the advanced collector. Open every day. Visitors welcome. my15

PORTLAND. 15. The Conklins, 2034 N. E. Couch St., Choice old glass, other authentic antiques bought and sold. collectors and dealers welcome. s05

PORTLAND. Martins Antiques, 3233 N. E. Broadway. Colored glass, lamps, china, furn. Visitors welcome. ap15

PORTLAND. Smyth's Glass Slipper, 5234 S. E. Taylor. Antiques. A friendly home-shop for visitors. o05

SILVERTON. E. B. Kleinsorge, 419 E. Main. Finest colored glass, china, choice what-not pieces. Open Wed. & Sat. only. f15

PENNSYLVANIA

ANNVILLE. Kegerreis, Ella F., 18 Main St. China & glass a specialty. au05

CARLISLE. LeRoy Comp. Dealer in antiques, 164 E. High St. Phone 609-R f15

COATESVILLE. Edna Hoffman, 532 Elm St., 2 sq. off Rt. 30, opposite P.R. R. freight station. Gen. line. Dealers invited. s05

HARRISBURG. Ferdinand Plack, 1903½ State St. Glass, china, and other antiques, swords, daggers, etc. f15

HARRISBURG. The Old China Shop, 1721 North Second St., glass china. lamps and furn. n05

JONESTOWN. John A. Walter, ¼ mi. S. of U. S. 22. Gen. line of furn., glass, misc. items. Free lists. Visit us. je15

JOHNSTOWN. The Old Log House, 323 Lunen St. Call 33-3313 "Originals for the Original." o05

JONESTOWN. Roy E. Deaven, ½ mile S. of W. S. 22. Huge stock of Penna. Dutch, Victorian, Sheraton and Empire furniture. Dealers' lists. my15

JONESTOWN. Feeman's Antique Shop, Rte. 2 (¼ mi. S. of Rte. U. S. 22). Large stock of furn. & glass. Free lists. Visit us. o05

LANSDALE. Detweiler's Antiques, Oak Park Rd., off Rt. 63, ¼ mi. above Lansdale. Whol. & ret. Gen. line. n05

LANSDALE. Frank M. Weaver, Main & Valley Forge Rd. Large stock in all lines, specializing in Penna. Dutch. jly15

LEBANON. Diamond's Antique Shoppe, 1606 Oak St. Phone 1759. We Buy Antiques—We sell. By appointment only. d05

READING. Landsberg's Antiques, 925 New Holland Road. Steins, toleware, lamps, spice boxes, coffee grinders and other primitives. je15

LITITZ. Pelger, Edward, 8 mi. N. of Lancaster. Gen. line antiques; Penn. Dutch items from attics in Lancaster County. je15

MYERSTOWN. Anita I. Watson, 153 W. Main Ave., 2 blocks S. of Rte. 422. Large varied stock. Dealers invited. Rooms for overnight guests. Ph. 171-W. au15

PHILADELPHIA. Heller's Antiques, 1118 Pine St. Specializing in glass, china, furn., bric-a-brac, brass, and crystal chandeliers. Buy and sell. Dealers write or call. je15

PHILADELPHIA. Martha de Hass Reeves, 1624 Pine Street. Antiques. China, glass, furn., silver, prints, lamps. Wholesale and retail. jly15

PHILADELPHIA. 11. Oxford Antiques, Alice M. Schuler, 7885 Oxford Ave., Fox Chase. Large & varied stock early American & Penn. Dutch at dealers prices; rough or refinished. f15

PITTSBURGH. Ida Wyndham, Rte. 19, East, 12 miles So. of Pittsburgh, Donaldson's Crossroads. Carefully selected antiques. Dealers welcome. n15

TITUSVILLE. Antique & Lamp Shop, 107 E. Spring St. Lamps, china, glass & furniture. au15

READING. Bucher, Vara K., 142 South Fifth Street. Authentic antiques, early and Victorian. s05

WASHINGTON. Johnson's Antiques, 1649 East Maiden St. Ph. 24113. Gen. line of antiques; your inquiries welcomed. f15

YORK. Ketterman Antique Shop, 373 E. Market St. Currier & Ives Prints, dolls, flasks, frakturs, etc. Closed Sundays. mh15

YORK. Maravene's Antique Shop and Warehouse, 4½ mi. East on U.S. Rt. 30. Wholesale & retail. More than 9,000 sq. ft. devoted to largest diversified stock in this territory. my15

YORK. The Mayflower Shop, 250 E. Market St. Gen. line of antiques, furn., refin. & as found. Dealers invited f15

YORK. The Stable, 148 East Clarke Alley, (rear of 149 E. Market St.). Tel. 7569 or 6178. American antiques including Pennsylvania primitives. o 06

YORK. Romaine Gift & Hobby Shop, 423 S. Duke St. Antiques, fine china, glass, old coins. Dealers welcome. ja15

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CLARKSVILLE. Sherman Quin Antique Shop, 1124 Madison St. Furn., silver, china and glass. n06

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MEMPHIS. Wilkinson's Antiques, 2037 Union Ave. Choice American & Continental antiques. Rare fan collection. f51

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WACO. Clyde O'Neal, 400 Franklin. Antique firearms, jewelry, furn., bric-a-brac, hobby items, general line of antiques. s05

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BRISTOL. The Eastman Antique House, Lee Hwy. No. 11. An entirely different Antique Establishment. One of the South's finest. Reasonable prices. jly15

CLIFTON FORGE. Goodwin, Mrs. Al, 909 Mc Cormick St. Antiques, pattern glass, etc. o 05

CLIFTON FORGE. Mrs. W. P. Ware, 308 W. Ridgeway, on U. S. Rt. 60, in City limits. Gen. line gl., lamps, furn., etc. o 05

FALLS CHURCH. "The Lamp" cor. Little Falls Rd. & W. Broad (Leesburg Pike, Rt. 7). Ph. AX-4482. L. M. Spang n05

SALEM. Logan's Barn, 14 miles West of Roanoke; U. S. 11 and 460. One of Virginia's largest. Early Amer. pine a specialty. mh15

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BRANDON. Antique Art, 40 Park Street. S. S. Lentos. Glass, china, silver, pewter, bronzes, paintings, prints. o 05

CAMBRIDGEPORT. Bit o' Heaven, Antiques, Rt. 121. 8 ml. W. Bellows Falls. Gen. line. Dealers welcome. ap15

GUILFORD. Robert Kuhn, 4 ml. below Brattleboro, Rte. 4, antiques, curios. No expensive atmosphere. Cater to dealers. ja15

SOUTH SHAFTSBURY. Old School House, East Road, Amer. & European china, furn. & rugs. Collected over a period of years by well known New York City decorator. d05

ST. JOHNSBURY. Stevens Antique Shop, 87 Eastern Ave. Large collection china, glass, furn., jewelry. mh15

WHITE RIVER JUNCTION. Irving A. Johnson, 67 Maple Street, Rt. 14. Furniture, glass, china, old maps. Inquiries invited. s05

WASHINGTON

NORTH BEND. Mrs. F. A. Knodel, Highway 10, 3 blocks northeast of Blinker Light.) Misc. antiques. n05

PUYALLUP. Old Pine Antique Shop, 141 East Main Ave. Pattern glass, china, silver. mh15

SEATTLE. Barker Antique Shop, 6518 Fourth Ave., So. Hwy. 99. Distinctive antiques, glass, china, silver. ja15

SEATTLE. Charnley's Little Antique Shop, 709 Broadway North. Authentic antiques. Glass, china, furn., silver, copper & brass. s05

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SEATTLE. Sallie's Antique Shop. The Friendly Shop. Old things, interesting, useful & decorative, 2323 First Ave. mh15

SEATTLE. Schildts' Antique Shop, 3938 Aurora Ave. Amer., Eng., furniture, Chinese items. Furn. restored and re-finished. s05

SEATTLE. The Glass Slipper, Faith Graham Lamm, 3028 First Ave. "Always the choicest." d05

SPOKANE. The Heirloom Room, opposite Paulsen Medical Building, 408 Riverside Ave. French, English, American Antiques. Furniture. d05

TACOMA. Hall's What-Not, 220 N. Eye St. Authentic colored glass, furn., figurines, decorative objects. Dealers welcome. ja15

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HUNTINGTON. Mrs. R. B. Cummings, 1042 Fifth Ave. General line antiques, furniture, glass, china. o 05

HUNTINGTON. Staters' Antiques, 1426 Third Ave., U. S. Rt. 60. Lge. gen. stk. Rare Lustre collection. je05

LEWISBURG. The Mackays, Main St. Antiques of distinction. Glass, silver, furniture, old horse brasses, prints, pewter, imports. jly15

WESTON. Antique Shop, Camden Hotel. f15

WESTON. Mrs. Ruth Cain, 10 Pike St. Antique china, and glass. Discount to dealers. Appointment please. f15

WISCONSIN

APPLETON. Lauer's Antique Shop, 1358 W. Prospect Ave., china, glass, furniture. Dealers welcome. f15

APPLETON. La Buddes Antiques Shop, 125 S. Morrison St. Home, 715 So. Locust St., Appleton. Gen. line, Mail Order, Wholesale, Retail. Member of Wisconsin Antiques Assoc. o 05

BARABOO. Route 2, Log Cabin Antique Shop. Adjoints beautiful historic Durwards Glen. Antiques of distinction. mh15

BARABOO. Tice, Mrs. H. Jay, 300 - 4th St. General line of carefully chosen antiques, reasonably priced. Mem. of Wis. Antique Deal. Assn. je15

BELOIT. Reed, Bessie and Josephine Reed Warner, 1217 Bushnell. Selected furniture, glass, dolls, prints, collector's items. jly15

CEDARBURG. Helen L. Kelly, Hamilton Road, 16 ml. No. of Milwaukee. Gen. line. my15

EAGLE RIVER. The Pioneer Antique Shop, in beautiful northern Wisconsin. Large selection of primitive and Victorian antiques, decorative china, etc. Dealers always welcome. Located right in Eagle River. o 05

ELKHORN. Dunbar's Antique Shop, 7 miles No. of Elkhorn, off Co. Trunk H, on West side of Lauderdale Lake. A country shop, with interesting country type antiques. Dealers welcome. au15

FRANKSVILLE. Countryside Shop, Farmhouse Antiques, 65 ml. N. of Chicago, U. S. 41, (Skokie) & Junction K. n05

HAYWARD. Mrs. Nellie M. Solberg. Antique dishes, lamps, buttons. New location, across street from Episcopal Church. Phone 288. o 05

OCONOMOWOC. Green Coach Antiques, N. Main St. Gen. Line. Member Wis. Antique Dealers' Assoc. n05

OMRO. Mae McDonald. Antiques of distinction. Omro is 10 miles west of Oshkosh on Hwy. 21. d05

OSHKOSH. Elizabeth Bulrich, 1808 Oregon St. Hwy. 45 & 26. China, glass, bisque, lamps, etc. my15

STEVENS POINT. Thada Warner, 1127 Main St., Hwy. 10. General line. Open June through Sept. Other times by appointment. s05

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WYOMING

CASPER. Gladys M. Freeman, 954 So. Walnut St. Gen. line of antiques. Mail orders accepted. ja15

CASPER. Home of Antiques, 140 N. Durbin St. General line. China, glass, prints. Collectors items. s05

CANADA

BRIGHTON, ONTARIO. "Dutch Oven Antiques", Mrs. T. E. Cope, R. R. 4, 1 ml. W. on Hwy. No. 2 is Sunshine Cottage. Colored lamps, primitives, lacy glass & Victorian novelties. ap15

GEORGETOWN, ONT. Hwy. 7, Keith Barber, King St. Large stock china, glass, silver, lamps, clocks, primitives, furniture. s05

HAMILTON, ONTARIO. Wallace's Antiques, 349 York St. Specializing in hand-painted china, colored glass, ornaments, etc., for collectors and Dealers. au15

LINDSAY. Mrs. Oliver Jackson, 133 William St. N., Phone 980 W. Imported antiques. n05

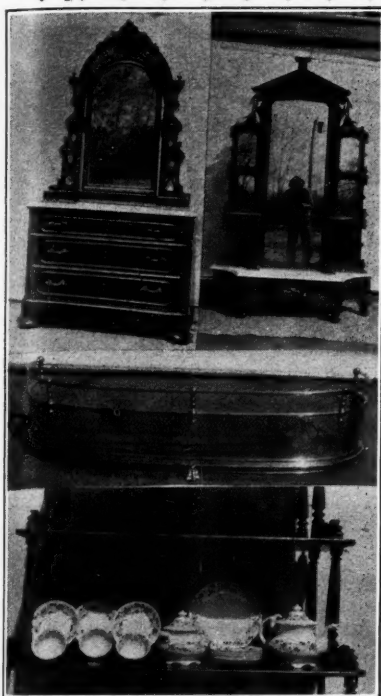
LINDSAY. Burridges' Century House, Pleasant Point, 9 ml. No. Lindsay. Canadian antiques and museum. Furn., glass, china, lamps, clocks, silver, crafts. o 05

ONTARIO, STRATHROY. Mrs. A. G. McAlpine, 17 Front Street. Gen. line of antiques. ja15

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TORONTO, ONTARIO. "Treasure Trove", 2247A Yonge St. Figurines: Mary Gregory, Satin and cranberry glass; scent bottles. au15

QUEBEC CITY. Old Quebec Antiques, 80 Champlain St. Call or write for unusual antiques, Canadian prices. Furniture, bibelots. Also branch store alongside Notre-Dame des Victoires church o 05



MAHOGANY DRESSER, early Victorian, good mirror, mirror frame with cutouts, shelves and carving, three large drawers and slipper drawer, small drawers at base of each side of mirror frame, carved pulls, crotch mahogany front, structurally sound, finish in usable condition, white marble top 48" x 22", height 86½".....\$65.00

VICTORIAN ETAGERE, walnut, large center mirror flanked by quarter shelves, carving and small mirrors, drawer in base

- with carved pull, shaped white marble top on base, an exceptionally fine etager, 84" high, marble 54" x 18", structurally sound, outstanding value at.....65.00
- LIBRARY TABLE**, San Domingo mahogany, custom made about 1890, serpentine shaped top, two wide drawers, shell carvings on apron, serpentine stretchers with sea serpents head at each end, silver pulls on drawers, cabriole legs with ball and claw feet, structurally sound, good finish, this table was made by a San Francisco cabinet maker, top 34½" x 57", height 33".....50.00
- WALNUT CHINA CABINET**, bonnet top, top section has glass sides and doors, base has glass doors, two shelves in top, cabriole legs, fine for the display of china or glass, 86½" high, base 19" x 40", top section 13" deep, structurally sound, refinished.....\$55.00
- DRY SINK**, pine, has high back with three small drawers and top shelf, can be used same as Welch dresser with top display, two doors in base and shelf, 48" x 20", top with three drawers 48" x 9½", height 48¾", structurally sound, refinished.....65.00
- CHILD'S DESK**, pine Heppelwhite legs, lift top, looks like small schoolmasters desk, would make a fine and unusual telephone stand, structurally sound, finish good.....18.00
- CHERRY CANDLESTAND**, with candle drawer, gallery around top, drawer dovetailed with chamfered bottom, gracefully turned column with three spider legs, top 17" x 17¼", 27½" high, structurally sound, all original, old red finish.....35.00
- EARLY PINE STRETCHER TABLE**, probably used as a tavern table, Heppelwhite legs, stretchers between end legs with center stretcher between end stretchers, top 30½" x 23¼", 26" high, structurally sound, all original, old red finish.....35.00
- EARLY HARD PINE SEA CHEST**, dovetailed ends, six board chest, hairpin hinges, top 43½" x 16½" high, refinished.....\$20.00
- OVAL WALNUT LAMP TABLE**, walnut top, graceful apron, supported on two nicely turned legs mounted on yoke shaped end legs, beautiful as a lamp table or easily cut down for a coffee table, oval top 36" x 27", 28" high, refinished.....35.00
- ENOCH WOOD TEA SET**, early soft paste, consists of teapot, sugar, cake plate, two handless cups and eight saucers, (one cup broken since above photo was taken), all pieces proof, animals head forms spout of teapot, gaily decorated with floral sprays
- in soft blue, old rose and green, teapot 7½" high, 10" across spout and handle, body 6" dia., illustrated, the set.....40.00
- PIERCED BRASS FENDER**, four rows of fine piercing surmounted with round brass rail, claw feet, polished, 43" across open end, 12" high, an exceptionally fine old fender (illustrated).....70.00
- COPPER LUSTRE PITCHER**, pebbled body, copper lustre band at top and bottom, also copper lustre handle, pink lining inside top, beading near top, a little beauty, 2½" high, body 2¼" dia., proof.....8.00
- COPPER LUSTRE MUG**, copper lustre bands at top and bottom, wide blue band in center with copper lustre decoration, copper lustre handle, 3½" high, 3½" dia., a beautiful generous sized mug, proof.....14.00
- CHELSEA PLATE**, octagonal, raised decorations on border in copper lustre, impressed mark "James Edwards Real Ironstone", minor discoloration, proof.....4.00
- MUSTACHE CUP & SAUCER**, large size, generously decorated with gold, also open flower, cup 3¼" high, 3¼" dia., saucer 6½" dia., proof.....6.00
- ASTRAL LAMP SHADE**, frosted body with clear cut sprays and fruit, top clear flared and ruffled, 8" high, top dia. 4", bottom dia. 2¾", body 4½" dia., proof.....8.00
- COLORED CUT GLASS SALT DIPS**, hexagonal, deeply cut sides with six pointed star cut in the bottom, set of ten, two cranberry, two emerald green, two light blue, two amber and two clear, only a few minor chips in the set, most dips proof, the set.....12.00
- SULPHIDE MARBLE** lamb with baby lamb, in sulphide enclosed in clear glass, a collector's item, slightly over 1¾" dia., proof.....7.00
- FLINT GLASS COMPOTE**, prism pattern, 8" dia., 8" high, proof.....6.00
- FEVEREY SPARKLING LAMP**, bell shaped body, applied loop handle, single wick whale oil burner, base 2½" dia., 2¾" high, an unusual sparkling lamp.....5.00
- IRON HANGING LAMP**, ornate iron lamp shaped frame, supports early kerosene font with chimney, frame 31" x 14½", painted white.....12.00
- IRON DRESSING TABLE MIRROR**, mounted on ornate iron base, mirror framed by ornate iron frame with women's heads and cherubs, 14" high, base 9½" x 3¾", mirror approx. 5" x 6", painted white.....12.00

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Stevens Hotel — September 15-20, Incl.

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1. Very rare pink HORNAIL satin glass bottle and matching tumbler.
2. Rare Delphinium blue, Mother of Pearl satin glass creamer, Diamond quilted, opalescent, frosted, reeded handle, and a beautifully ruffled, heart shaped mouth. A real gem.
3. Exquisite 14½" Mother of Pearl teardrop-shaped vase. Shades from Bridal-white to a soft champagne color. Exceedingly rare. Rain-drop pattern.
4. A museum piece! An 18", gourd-shaped Rainbow satin glass vase. The colors cover the entire range of the Rainbow.
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1. Burmese, finest color dull pink rose bowl; also a rare Burmese dull finish, ruffled edge open sugar bowl.....Write
2. A handsome 9½" signed Gallé, cameo glass vase. Brilliant tangerine background, with "carved" branches laden with brilliant cherries.....\$48.50
3. Very rare Sandwich Amberina (soft coloring—not a deep color like Cambridge Amberina) cordial glass.....22.70
4. Shiny Wheeling Peachblow rose jar.....28.50
5. Crown Milano covered jar.....Write
6. Especially rare polished Webb Peachblow vase.....48.00
7. Very rare and most unusual (shape) deep color Amberina cruet.....48.00

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NOTES ON CLOCK HISTORY

(CONTINUED FROM PAGE 41)

case of an O. G. clock costs less than twenty cents, while a cabinet-maker could not manufacture one for less than five dollars. The dials are cut from sheets of zinc, painted, and lettered at a cost of less than five cents each; the painting of the tablets, the glass, and work cost about five cents each. Thus the million, in all countries, may easily supply themselves with this almost indispensable article of household furniture.

In the year 1842 a consignment of Connecticut brass clocks was sent to England by Mr. C. Jerome. From that time, it is not too much to say that millions of them have been sent to Europe, Asia, South America, Australia, China, and the islands of the sea.

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SKILLED REPAIRING and restoring Antique and Modern porcelain, silver, china, glass, silverplate, pottery, bronze pewter, marble, tortoise shell, ivory, amber, etc. Send item for estimate. Specializing dealers and hobbyists.—Gema, 62 West 47th St., Room 510, New York 19, New York. s122342

"WE MEND ALL but broken hearts!" Antiques, glass, porcelains, ivories, jewelry, music boxes, bellows, gadgets, etc. Silver, pewter, brass, etc. restored, replated, lacquered. Lamps mounted. Praised by Vogue and New Yorker Magazines. Glass and china repairs accepted by mail only in wooden crate.—Little Grey Fixit Shop, 1300 Madison Ave. (92nd), New York. o 3238

FIRST AID in refinishing furniture. Instructions for walnut, maple and various wood. Indispensable for shop or home. Complete with formula for making "finish remover". No lye used, send \$1 to—Mary Thomas, Box H 394, Burlington, Iowa. s62511

Beautiful permanent antique Satin Luster finish. Simple to use. Just apply with cloth. 4 oz., more than enough for one dresser or equivalent, \$1 postpaid.—Cushman Skinner, Normal, Illinois. d3696

IRONSTONE PUTTY successful for repairing china, pottery, bisque. Filling holes, cracks and building missing parts. Adheres permanently to china, metal and wood. Dries hard in few hours. Will not shrink, crack, or crumble. Can be carved, sawed, sanded, stained, painted or glazed. Keeps indefinitely without waste. Large supply with directions. Postpaid \$1.25.—Frank C. Williams, Box 281, Colchester, Illinois. o3449

Refinish your table tops and stands so that they will not be marred by excessive heat, water, etc. Use Wood-seal for a beautiful, dull, smooth satin effect. It is easy to apply, and is more durable than varnish, shellac, lacquer or wax. Complete directions with each can. Pints \$1.25, quarts \$2.00, postpaid.—John Allen, 39 E. Forest Avenue, West Englewood, N. J. o 30441

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HOOKED RUGS: We clean and repair. Free insurance and delivery. We send estimate before we do the work. Write for shipping bag and card, care of hooked rugs. — G. Condon, 234 Maypole Rd., Upper Darby, Penna. s3676

BUSINESS OPPORTUNITIES

ATTENTION: Country scout buying from farm homes, auctions, attics, etc. Write me your wants. All letters answered.—Edward Sheppard, 221 Water St., Catskill, New York. s3004

WANTED: PARTNER, Gentleman of 50 with camera shop, photo and picture frame stock, would like to join party with antiques or gift shop. Prefer small town northeastern Mass., or southern New Hampshire. — Post Office Box 32, Allston 34, Mass. s3046

WANTED

Rates: 5c per word;
Larger type 12c per word.

OLD PAPERDOLLS wanted.—Douse, 501 Underwood St., N. W., Washington, D. C. j12407

SHAVING MUGS. Occupational and Sports, Banks, trains and toys.—Walter J. Henry, Adamsburg, Penna. j12698

WATCHES, SOLID GOLD for my personal collection.—Ira Nelson, 80 Battery-march St., Boston, Mass. mh12698

WANTED: Gentleman's Chair; must be in A1 condition, otherwise not acceptable. Write:—Mrs. M. C. Bird, Box 175, Waldron, Arkansas. s3023

WANTED: Paisley shawls in good condition for resale.—Ruth Maddox, 320 N. La Salle St., Chicago 10, Ill. n6445

WANTED: OLD BOND and stock certificates, old cigarette and advertising cards, small antiques, etc.—Settel, 349 Eastern Parkway, Brooklyn, N. Y. o 3633

OLD SHOES, boots, sandals, footwear, all nations. Give age, history, photo or sketch. Describe fully.—B. Cooke, 37 Lakewood Drive, Glencoe, Ill. f128041

BATTERSEA ENAMEL boxes, other Enamels.—Ira Nelson, 80 Battery-march St., Boston, Mass. mh12867

CANES. Must be unusual in design, material or history. Send photo or sketch. Describe fully.—B. W. Cooke, 37 Lakewood Drive, Glencoe, Ill. f122741

COLLECTOR WANTS: Early Pewter of all kinds, primitive paintings.—Oliver Deming, Westfield, Mass. s6614

MEISSEN FIGURES.—Grace Young, Bellevue, Iowa. aul2483

WANTED: Marked Penna. pewter and rare Betty lamps as shown in "House of Derr." Also newspapers, 1760-1800.—Box B.O.B. c/o HOBBIES. d124421

WANTED: Whaling items, old log books and books on whaling; any other items pertaining in whaling.—Dr. E. Lee Dorsett, 227 S. Maple Ave., Webster Groves 19, Missouri. f6698

DAGUERREOTYPES wanted. Scenes, California, personalities.—Maekay, 2083 16th Ave., San Francisco, Calif. n12867

WANTED: Pieces of American historical chintz, wall paper and political handkerchiefs, historical wall paper covered bandboxes (not floral). Send description and prices to—Dr. G. Bilhuber, Room 819, 9 East 46th St., New York City. o 66501

WANTED: Named Ships or admirals on anything; steins showing golfers; anything early autos; letter seals; silver deposit perfume bottles.—J. Estes, 175 E. 93rd St., N. Y. C. n3633

WANTED: Old Catalogues before 1910 on hardware, silverware, jewelry, clocks, china, glass, dolls, penny banks, etc. Sears-Roebuck and Montgomery Ward catalogues wanted also. State contents and price first letter.—Thelma Shull, Box 65, Station C, Pasadena 6, Calif. jax

WANTED: Walnut corner what-not, drawer at bottom, marble shelf above drawer. Photo, will return. Sugar bowl, silver frame, holds 12 spoons around bowl; bell at top.—John McGuire, 716 E. Wash. St., Pontiac, Illinois. s1272

IRON ANIMAL BANKS. Sterling souvenir spoons, antique pistols, foreign silver dollars.—E. Robinson, Tea, South Dakota. s1821

WANTED: Pickers with desirable merchandise, call or write, P. O. Box 696, Livermore, Maine. s1211

COLLECTOR WANTS old pewter mugs, beakers, tankards, etc. Description and price.—Box 363, Ramsey, New Jersey. f6483

SHOW

WASHINGTON SQUARE SHOW, No. 2 Fifth Avenue, New York 11, October 10-14 — Open 11:00 AM to 10:00 PM except Saturday closing at 5:00 PM. Send inquiries at address above. o 3084

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NETSUKES of Superb quality only for the serious collector.—T. M. Pentz, The Lazarette Studios, New Milford, Conn. my122511

WELCOME ANTIQUE SHOP. Collection Meissen, Dresden, Sevres, Stafford porcelain; pattern glass; china, silver; pewter; brass; copper. Paintings, picture frames! French, English, Early American; Victorian bed; tiger maple, burrwood, mahogany, maple desks; tables; chairs; cabinets; all kinds of furniture. Don't fail to see this shop before buying. We buy and sell.—216-218 W. 75th St., Kansas City 5, Mo., JA8832, Res. JA 1175. n120843

WIRED QUEEN ANNE burners; brass tripods; frosted chlmneys; ten, twelve and fourteen inch slim chimneys; ball and fourtenth shades.—Idw. Black, 933 Dove Lawn, Louisville, Ky. d12338

LARGE STOCK early American, Pa. Dutch, Empire, Victorian, and marble top furniture; pattern glass, china, ironstone china; china hanging and parlor lamps; frames, mirrors, clocks; other misc. items. Free lists or photos.—Feeman's Antique Shop, Jonestown, Pa. 1/4 mile S. of U. S. Route 22. f60441

ATTENTION DEALERS: Large stock of Victorian, Empire, and early American furniture at popular prices. Lists sent on request.—Richmonds, 1380 Washington Ave., Holliston, Mass. Formerly of Springfield, Mass. aul22971

COLLECTOR'S AGENT constantly attending auctions of antique household goods on Pennsylvania Dutch farms. State articles wanted, price willing to pay.—Evelyn Benson, Rohrerstown, Lancaster County, Penna. n3614

BANKS, glass, china, clocks, music boxes, lamps, general line. — Lees, 224 N. Batavia Ave., Batavia, Ill. o126361

JOHN ROGERS GROUPS, collection of twenty different groups for sale.—C. K. Johnson, Hurley, N. Y. o 6216

SET SILVER PLATED Presidential spoons, Washington to F.D.R., \$35; 3 matched glass gas shades, milky blue with raised dots, 7 1/2" base, ruffled top \$15.75; Fish set, Imperial Crown china, Austria, platter, 10 plates, gravy with saucer. Exceptional \$75. 5-piece set Feather, Lee Victorian 57, pitcher, creamer, sugar with lid, spooner, butter dish \$20. 12 etched bird and flower goblets, compote, celery \$47.50. Old glass ink well, metal devils head and wing stand \$8. Waterford banded neck decanter, pyramid stopper \$9. Old glass pitchers, creamers; collectors' items. Stamps please. Transportation extra. No COD's.—Andrews' 3 Harvin Road, Upper Darby, Penna. o 30061

Four dated coverlets, Eagle & Willow design, Niagara Co., N. Y.; blue, 1844, \$85. Liberty Eagle & Capital Dome, blue, 1846, \$85. Floral conventional blue, 1850, \$85. Memorial Hall, red & white, 1875, \$15.—E. F. Fontaine, Rt. 4, Wayzata, Minnesota. s1084

For Sale: Complete solid walnut, Mid-Victorian dining suite, consisting of burl walnut paneled buffet, with brown marble top and high mirrored back; table with extra leaves; twelve chairs, one a master chair with arms. All in good condition. Pictures upon request. — Margaret Conrad Parker, 435 Fifth Avenue East, Kalispell, Montana. o 38211

WALNUT SHERMAN parlor suite, yr. 1862; Louis XV Parlor suite; Cherry bedroom suite; write for descriptions. Mahogany type mahogany desk, brass trim. Mahogany tables, other pieces. Dark oak dining room set. Screen, four fold corse damask. Lovely, old pieces, all of them. Write to: Mrs. May Anglin, 416 S. Clay, Mt. Carroll, Ill. o3848

A FEW LEFT-HANDED moustache cups. Selling to collectors only.—M. FOSTER, 30 Gordon Place, Middletown, Connecticut. n6084

PATTERN GLASS, china, dolls, furniture, prints, brass, copper, banks.—Sarah Unangst, 108½ N. Prince St., Lancaster, Penna. my124201

CHINESE ANTIQUES: Carved ivory, jade, porcelain, bronze, coins, netsukes, miscellaneous. Photographs furnished.—H. Boyce, 3711 Jarboe, Kansas City 2, Missouri. d6046

NETSUKES AND INROS from my collection. Also, Chinese snuff bottles. Lists available.—H. B. Ryman, Box 1199, St. Augustine, Florida. s3633

OLD LAMPS, 100 BC to 1850 AD. Over 500 items from U. S., Europe and Asia. (No kerosene or GWTW lamps). Illustrated catalog 6c in stamps. Write for lists of lamps desired. (Collectors only). Also P. stamps with pictures of lamps.—L. L. Thwing, 1039 Massachusetts Ave., Cambridge, Mass. o2061

A \$1 BILL will buy book listing 1,202 Currier & Ives prints and their present day value.—Earl Romey, 209 Jersey, Bluffton, Ind. au122741

WE HAVE EVERYTHING. Collected over 40 years. Our storehouse is bulging. Limoges, Dresden, English & Meissen china; colored pattern, Tiffany, Bristol & French glasses; vases, statues, lamps & coffee mills; dolls, toys & porcelain tiles; silver, bronze, copper, brass, pewter & iron antiques; cherry, pine, walnut furniture, rough or refinished; Chinese porcelains & art. Impossible to list all. We have it! You need it? Don't hesitate! Write to—Badger Antiques, 1669 So. 11th St., Milwaukee 4, Wisc. s1245

FROSTED RIBBON with etched fern. Proof. Covered sugar, creamer, celery, spooner \$30. Two large pink Spode Tower cups and saucers. Copeland, proof, \$8 each. 2 10½" blue and white Copeland Imperial game plates; grouse, wild ducks; No. 1; proof, \$9 each. 2 Spanish Lace opalescent tumblers, \$3.50 each. Spice cabinet, 3 drawer, fine condition, \$12.50.—Harold and Mildred Price, 301 North Madison Street, Nappanee, Ind. s1065

ROSEWOOD MELODEON; Music boxes; deep wood frames; casters; lamps; console table; clocks; night stands; chests; roller organ; sleigh bells; spice boxes. Crating free.—Twila and Everett Dix, Coudersport, Pa. s1232

6 MAPLE CANE CHAIRS, perfectly matched, complete. Gentleman's solid walnut bureau. Small pine sea chest, lovely at foot of bed. Lovely refin. and wonderful tone Regina music box. Gorgeous prs. of matched lanterns. Sorry, customers, as yet no good photos; hope soon. Matched prs. perfect pine, walnut gold leaf frames with prints from abroad; wonderful prices. Hanging and standing towel racks. 3 English and complete wash sets. Hall hanging lamps, mahogany card table. Solid walnut slaw cutter, original lovely piece. Don't forget: I want all odd pieces heavy Panelled Grape. Lady who offered compote, needed badly to complete set; letter misplaced; spent 4 days trying to find name. Please offer, stating name want. Woman desiring 2-pc. corner cupboard, must write; haven't photo yet, but gave description and didn't save name. Must sell at once; cannot hold longer. Wonderful buy.—Ye Olde Odds Shoppe, Box 567, Marion, N. C. s14811

BEAUTIFUL old lamps of all kinds; electrified. Reasonably priced, 3c stamp for list.—Olde Spinning Wheel Gift Shop, Zachary, Louisiana. ja6046

SUMMER LIST of antiques for dealers is now ready. Send stamp please.—M. Weiner, Route 2, Carmel, N. Y. o3522

EXTRA FINE DRAPES, pair; shell striped French velour, other side ashes of rose silk panne plush; large silk tassels tiebacks, silk rope and tassels center drape. Over twenty five yards of French braid, 11 foot, 90" long & 61" wide; over 10 yds. material; \$50 for pr. 2 pr. all-silk shell satin drapes, grey crepe lining; silk rope & tassels tiebacks, over 3 yds. long, 24" wide, 2 pr. for \$25. 2 pr. fine cable net curtains; Battenberg border; 7' long & 46" wide; 2 pr. for \$20. Fine old sleigh robe, bright red 7" block plaid on blue, blue backing, 2 slight picks and 2 rub places, but really in excellent condition, considering; 68" square \$20. Fine Kerhmanian rug, approximately 10x15'; fine silk sofas, French chair, English chair, Chinese tables, painting, vases, Pennsylvania Dutch burl walnut wig rack dresser. Above mansion-type furnishings, own private collection.—A. R. Moses, 334 Park Ave. West, Mansfield, Ohio. s16921

HANDPAINTED PLATE, 9" roses, colorful; Limoges, \$3.50. Handpainted plate, 9" pansies, colorful, Limoges, \$3.50. Old, handpainted, butterplates, ea. \$2.50. Shallow oblong dish, clear glass; deer & pine tree, \$8.50. Framed steel engraving; "Washington Family"; engraved by John C. McRae, pub. by Thomas Kelly, write. Sleigh bells, write.—Elizabeth C. Hall, 18 Pearl St., Noank, Conn. s1664

FOR SALE: Entire collection of old antique shop. Glass, china, furniture, bric-a-brac. Sold complete.—A. A. & E. M. Harris, 41 Depot St., Ludlow, Vt. n3004

TWO BRANDING IRONS, initialed H. \$2. 10" Bohemian tray, \$8. M. G. shade hanging lamp, \$3. Bracket lamp, chrome, shade, \$3. Moss rose sauce, \$1. 3 Willow dinner plates, Wedgwood, England; all \$6. Shelf clock, O. G. case, 18" tall, refinished, rosewood, 8-day works, running \$12. Express collect.—Mrs. Homer Crose, R. R. 1., Moberly, Mo. s1274

GENUINE DAVID ROCKWELL cello. Guarnerius model, fine condition, rich tone; price \$300. For information address—JDA, c/o HOBBIES. n3272

MAIL AUCTION. Send 10c for list misc. items that you bid on via mail. Offer expires Sept. 20. Tapestry, rose bowl, \$8. Large Valentine. Fine chamber set. Rogers tableware set. Lovely glove box. China salts. Pr. cup plates. Quilts. 49" horse. Flax wheels. Pr. fine Wind-sors. Plank settee. Pine commode. Banquet table. Dotrays. Walnut drop leaf table. Lovely blanket chest \$45. Marble top stand. 2 fans. Stamp please.—Edward Laughner, Vanadium Row, Latrobe, Pa. s1656

FOUR ANTIQUE fireplaces; heavy marbleized slate from dismantled old home.—First Christian Church, New Castle, Ind. s1001

PAIR 3" MILK-WHITE tiebacks. \$5. Wave Crest jewel box, decorated, \$3. 6 heavy cut glass salts, matched \$6. Hand-made doli bed, 25 years old; fine, \$5. Matched pair heavy cut glass decanters; Cane pattern, 10½" high over-all, \$20. Heavy cut glass nappies, ea. \$3.50. Lap desk, walnut, 7½x11", \$6.50. Large shadow box frame, \$5. Transportation extra.—Nellie Morris, Harlan, Iowa. s1405

ROUND, MAHOGANY, marble top table, suitable for coffee table if cut down or dining table, diam. 40". Send for picture, also cranberry epergne.—Mrs. Horace Achter, 1705 2nd Ave., E., Cedar Rapids, Iowa. s1462

WANTED: Old Toy Trains & Toys
made before 1925. DR. KOWAL
1846 W. Cullerton St. Chicago 8, Ill.



BRASS BUCKET or kettle, diam. 10", depth 7", \$7.50. Wooden scoop, 1 piece, 27", \$4.50. Campaign torch, \$2.50. Wooden pumps for barrel, \$3.50. Organ stool, \$4.50. Pictures. Anyone interested in parts of square piano, such as keys, strings, top, base, write.—Morsey on Charrette, Warrenton, Missouri. s1673

BRASS MARBLE table piano lamp, \$35. Haviland platters, Roman Key pattern, 13½x20", & 10x15½", vegetable dish, 12 8½" plates, 10 6 plates, \$30. Silver plated samovar \$25. Carved Meersch-chaum-amber pipe, \$8. Brass mortar & pestle, 4½", \$7.50. 5 white Haviland bone china c/s, \$12.50. 8" M. G. square a. plate, \$6. Covered Majolica tobacco jar, 4x4", woman's head, \$4. Hand painted Bavarian covered powder dish, \$3. 11" cast iron boot jack, \$3. Stone china white & blue rolling pins, each \$3.—Badger Antiques, 1669 So. 11th St., Milwaukee 4, Wisconsin. s1276

KNEE HOLE DESK. Victorian walnut. Cherry drop leaf tables. Chests of drawers in mahogany, walnut and pine. List of other antiques for stamp. Write your wants.—The Wayside Shop, 167 Purchase St., Rye, N. Y. s1462

OLD GLASSWARE: Large stock. Write specific item wanted, enclosing stamp. No lists. Eyewinker tray; amber Wheat & Barley plate; Dolphin card tray. Tumblers: Priscilla, Cabbage Rose, Rose Snow, amber Hobnail. Covered butters: Westward Ho, Jumbo, Amber Raindrop, Amberina. Berry sets: Hobnail, yellow D. B., green Herringsbone. Milk Glass: Cakestands, large rabbit glove box; toy steam engine; large doll's head; lots of china, bisque, Majolica; lamps galore; rectangular marble stand, \$18. Back number HOBBIES \$1.50 per year.—Mrs. Smith, Highland Ave., North Wales, Pa. s1616

Early American and Victorian furniture expertly refinished and upholstered. Pine ladie's desk. Pine chest of drawers. 4 curly maple roll back chairs. Carved sofa, rose velvet. Gentleman's arm chair, gold velvet. 6 cups, saucers, plates. Sevres silver lustre. Will send sketches on request.—Wilson's Antiques, Box 4, Vernon, New York. s1006

Horse's Head shaving cup, \$10. 27" bisque head doll, composition body; not dressed, \$12. Pair of Victorian chairs, very nice excellent condition, \$35 pr. 18 clear glass goblets; various patt., \$15 lot. Over 100 old post cards, \$2. Refinished furniture.—Schilbrach's, 3286 N. 54 St., Milwaukee, Wis. s1825

Very fine collection of fine glass, china and antiques. Also large collection of buttons, all kinds. All kinds of stencils. All colors, China, Lustre, baby face, ringer, pie crust, calico, paperweights. Wish to sell all as a collection due to the death of my husband. For information and further descriptions, write:—Washburn's Antiques, Doc & Minnie, Waldron, Indiana. n3219

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Glass And China

FAMILY PORTRAIT Collectors of Today and Tomorrow (See Cover)

By BARBARA M. SMITH

Some time ago, the Burrows family discovered that ten strong makes for an interesting family. It gives a nice bubble to life. No straggling moments; no shortage of new, oncoming ideas; no limits to hobbies, individual and group.

Counting noses, the younger generation is made up of four girls: Wendy, Jane, Susan and Margaret, called "Muffin", and four boys: Thomas, Walter Palmer, Jimmy and

Victor Heiser, named after the man who authored "An American Doctor's Odyssey." These, alongside their professional parents, Peggy Burrows, a well-known Chicago artist, and Dr. Samuel Burrows, prominent man in the world of medicine, concludes roll call.

On our visit, the first thing we noticed was that someone had thought to place a large white petunia under the loop of their gold door knocker.

A welcome gesture for a rainy afternoon. Inside we were greeted by a bright fire in the hearth, further breaking the grey spell of the out-of-doors. The Burrows' spacious home was warm, inviting; an introduction to the friendly spirit of its keepers.

In such hospitality, it wasn't long before we had a general picture of their family life, some of the whys and wherefores of themselves and their setting. Mrs. Burrows—tall, energetic, quick-witted—told us both she and Dr. Burrows, came to Chicago from Ottawa some twenty years ago. Many historically-minded readers will remember that Ottawa, Illinois, was the scene of the first of the Lincoln-Douglas debates, a town flanked by rich agricultural country lying southwest of Chicago some 85



The spacious fireplace wall furnishes broad contrasts: white against forest green; pattern accenting solids; the antique complimenting 20th century living.

miles. It was 1930 when the Burrows took up bigger city life which presented wider scope for their respective professions. They in turn have done much to add glory to Chicagoan ranks, as will be seen. Previous to this, we learned that Mrs. Burrows had worked as reporter on a San Francisco newspaper standing her in good stead for some later writing. At present she writes a monthly page for a Chicago-published magazine, "Children's Activities."

In connection with their early Ottawa life, there is a favorite tale of family temperament tying in with one of their antique copper pieces. An old teakettle, the soft shimmer of light always glancing off its sides, has finally come home to roost, so to speak. It seems that one of Mrs. Burrow's grandmothers, when vexed, took the occasion to throw near and handy objects. This, around 1900, was the fate of the teakettle. With a ker-plunk and ker-plosh, it landed in the river, close by the family homestead. So much for that, we say. But not quite all. Within a day or two, as best they know, a neighbor girl came upon the abandoned copper kettle, retrieved it, and went straight away home to mother with her prize. Years passed. In time, the story of the tantrum was pieced together by them, and the long ago river-treasure returned, some fifty years older, to the Burrows family. It didn't go "visiting" very far, but it certainly stayed a long time!

Photography, we found, is one of Dr. Burrow's hobbies of long standing. They tell me at Eastman's he is one of their most loyal enthusiasts. While things were being set up for the pictures to go with this story, the head of the family also found suggestions and material for his lens. With the rich abundance of lovely old antiques filling their 18-room home, facing Lake Michigan on Chicago's north side, and his busy, attractive family in the midst, there can never be a lack of subject matter for many years to come.

Our first request was to see Peggy Burrow's fine painting of the *Chicago Hobby Show*, famous among collectors the country over. A few years ago, we were fortunate enough to have this colorful, meticulously-conceived work hanging in the Exhibition Hall of the Stevens Hotel during the run of our show. The hundreds of exhibitors and visitors found feeling and detail fully expressed by her brush; a vibrant portrayal of the show scene. All is there — the caricatures of familiar faces, many of whom have exhibited straight through since the first event; old friends who never fail to come; the flow of the crowds in off the streets; curiosity seekers; representatives of Chicago's civic leaders, such as Dr. Preston Bradley, attired in customary black, and the nameless woman who in deference to her footsore condition has removed her shoes. Once again we consider ourselves lucky in having this excellent work pictured on our cover this September, the month that will see the 24th Lightner An-



Tea for two on a rainy afternoon.

tiques Show take place from the 15th through the 20th.

A tour of the Burrows' home brings forth much to reward collectors in almost every field. The china lover finds genuine delight in the selection of pink lustre decorating a shelf in the built-in book cases of their living room. It is said these fragile pieces were once regarded so casually by previous generations of Burrows that they were sometimes used as baking dishes. Today, of course, because of their rare beauty, they are out of the oven for good, and are truly collector's items. Blue and white commemorative plates, odd cups and saucers, and a few old figurines complete the bank of treasures on these shelves.

White Milk Glass fruit plates are placed on other shelves, opposite the fireplace, their lattice edges clear and graceful against dark walls. A large Currier & Ives racing print hangs in the panelling over the mantel, its autumnal colors giving restful contrast to the many touches of white in the room. Both Dr. and Mrs. Burrows count print

fancying high on their list of favorite pastimes, and at present, for lack of wall space, have a trunkful of stored Currier and Ives examples in their attic. We have always contended that an attic, a spare closet, a cellar, may often hide numerous old antiques, many unbeknown to their possessors. Were we to have access (if we only could!) to these hiding places throughout the country, we might come up with one of the rarest collections ever assembled, duplicating the whole store of the antique world over again.

A stoutly-framed sampler, bearing the date 1792, and telling its homespun advice in words quaintly spelled, hangs in the light of an old-fashioned globe lamp. For us today, the maker certainly did have a singular disregard for punctuation of all kind. It reads:

"Lo the industrious Bee impruves the hours
In sipping fragrance from the various flowers
No plant no herb that natures hand prepares
But yields her honey to reward her cares."

The ending words remind us "mod-



Above, Giant pine cupboard bearing its treasure of Spode, and a rare 1792 sampler, pictured below.



erns" of a nostalgic thought in the mind of the woman who went about her stitchery: "This work in hand my friends may have when I am dead and laid in grave when this you see remember me."

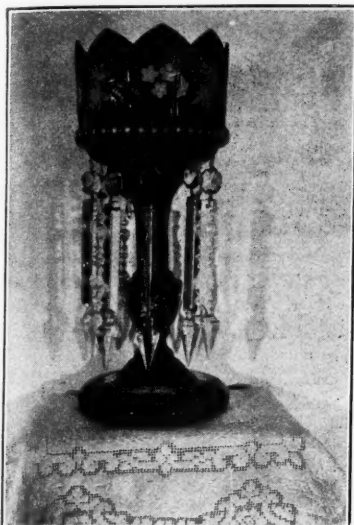
What first catches your eye as you ease into the Burrows' dining room is their wonderful array of Spode, set off by the warm wood tones of a large pine cupboard. Outsize pitchers, platters and tureens compliment both round and square luncheon and dinner plates, their vivid blue and white design lending itself well to the early American feeling of the room. A later note is injected into their home by a soda fountain room overlooking the yard. Here is where the young Burrows have their luncheon, and later enjoy the cold concoctions that so aptly fill a hungry sweet tooth these summer afternoons.

The old lustre, pictured here, is doubly valued by Mrs. Burrows at the moment. It has been a lone wolf on her small melodeon for a while now, since their smallest girl made a youthful faux pas and broke its companion. As can be seen, it has the choice spear-pointed prisms, and is deep red etched to white. The Burrows are anxious to find a mate for their remaining lustre, and perhaps some of HOBBIES readers may help her in some way to the right source.

The upper floors of the residence yield many bedrooms, a comfortable den, a large open porch stretching across the front of the house and decked with umbrella tables and chairs, and atop these quarters is the artist's studio. Each room is a reflection of the family's full-and-spare-time activities—the collection of fire marks belonging to Thomas, the eldest son, who also is a student of early Egypt and Persia and has a rare bowl from the latter civilization, an Egyptian tomb keepsake between four and five thousand years old, and some ancient spiderlike jewellery; the healthy family library; the children's furniture, much of which is quite old but which is in daily use. The Burrows truly live *with* antiques and their hobbies.

The spot, first and last to see in their home, is a cheerful entrance hall. This square space holds a sturdy melodeon whose lines contrast pleasantly with the taut simplicity of their large Ranjo clock, another painting of a little girl by Mrs. Burrows, done in the manner of a primitive, a really old ladder-back rocker, all displayed against decorative wallpaper, alive with color. It was here that we stopped for one last look. Our leaving time came but not before two of the younger girls posed for us in this setting. Their drop-leaf tea table was set with miniature all-white dishes, lighted by the smallest hurricane lamp we've ever seen.

It had been a fruitful visit with some of Chicago's top-notch citizenry, knowing in the ways of gracious living. The Burrows family has adopted for its own a valuable formula: that in being *interested*, they are always *interesting*.



A lone survivor in the Burrows' household.

ADELE CAMPBELL

16 Baker Street, Mt. Home, Ark.
Atlanta (Kamm) sq. cov. butter, \$8.50. Feather cov. butter, \$10. C. gl. Red Riding-Hood footed bowl, \$8.50. Old Fr. majolica 8" plate, pansy dec., \$7.75. Pretty china hatpin holder, Ger. roses, \$2.50. 3 Kittens camphor glass plate, \$4. Bull's eye variant spooner, \$3. Limoges HP jam jar, strawberry dec., cov. & saucer, \$12.50. 3 old Diamond TP sauce dishes, \$1.50 ea. Old footed tumbler, waffle & TP, \$6.50. Stamp please and your wants. sc

MARIE M. ROENICKE

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Two very choice tea or coffee sets, sugar, creamer, pot. One is white with gold embossed flowers and gold bands, pot 9" h., \$25. One is French, nest pastel flower design, two handles, profusely decorated in gold. Pot 10½" h., \$30.
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Black Wedgwood urn. Write
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6 Toddy 4¼" plates, mulberry match, above, ea. 6.50
Boston State House with Cows covered sugar, medium blue, "Rogers". 35.00
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Crest. Custard glass chrysanthemum pattern. Clear stopper. 6.00
Paperweight marble. Cobalt blue & white. 4¼" circum. 2.80
Pr. early sanded Majolica vases, 7" high by 3¼" diam. Slight chipping old large applied rose & leaf dec. Not detrimental. A decorators' item and real buy. 12.50
Write Wants No C. O. D. Stamp with Order. sc

HEIRLOOM HOUSE ANTIQUES EASTFORD, CONN.

The following pieces offered for sale are in proof condition unless otherwise specified.

Fairy lamp in brown and white spatter glass, beautifully enameled with blue flowers and leaves. It has its original burner and candle with the maker's name stamped in the wax. The shade has an acid finish while the base is smooth\$50.00

MILK GLASS
Atterbury dish, open-work border; 10x6 1/2" 10.50
Round dish open-work border..... 8.00
Perfume bottles in pairs, pr..... 15.00
Oblong pin tray with roses..... 3.00
Child's punch bowl with 4 match. cup; Red Riding Hood, 5 1/2" 10.50

PATTERN GLASS
Ribbed Palm. Celeries, pair.....\$35.00
Spoonholders, each 3.50
Open Sugar 8.00
Goblets, each 5.00
Compote, low base, scalloped top
Bull's Eye & Diamond Point:
Rare Cologne Bottle..... 17.00
Hobnall: Pr. of perfume bottles, one has slight chip..... 18.00
Candy dish, 5" 5.00
Covered pomade jar..... 7.50
Rare whisky or cider jug with handle 18.00

COLORED GLASS
AMETHYST set of 6 sauces, scalloped tops, enam. decor.
Set\$15.00

All items are guaranteed to be as represented to the extent of the purchase price plus carrying charges.

If you plan to visit New England this fall we hope that you will visit our town. First settled in 1720, it retains most of the charm with which nature and antiquity has endowed it. In addition to such interest as our humble collection can offer it contains among other things, Squire Bosworth's "Castle", a notable piece of domestic architecture of about 1800, and the Gen. Lyon Inn, which since 1845 has been offering its services and meals to the surrounding country from its ancient and attractive setting.

HOWARD RAY BLACK, JR.

On Conn. Routes 91 & 44, Phone: Putnam, Conn. 318-W-1

PHIL LIND ANTIQUES SHOP
1023 Bateman Street, Galesburg, Illinois
I am offering a very fine collection of opalescent Hobnall as a whole or will sell items separately, 59 pieces. Consisting of bowls, shades, creamers, sugars, spoons, pitchers, tumblers, toothpicks, and salt & peppers. Write
7 Cable pattern goblets, sold as a lot or sep.\$ 3.50
17" Very colorful German stein..... 42.50
Very attractive porcelain stein, 7 1/4" tall, with lithophane in base 35.00
Metallach 6" stein with Wedgwood like design..... 22.50

THE OLD HOUSE
4065 Montevallo Rd., Birmingham 9, Ala.
NOTICE: We've bought rare pieces from finest estates, but workmanship on this coffee-table, of museum quality, could not be reproduced today for twice this \$250. Large drumlike top and wide sides completely inlaid with various satin and other wood, flowers, each center being Mother-of-Pearl, deep vineapple carved pedestal, acanthus scroll base. NO refinishing or repairs needed. Collection large English rare pitchers, incl. pink Sunderland lustre masconic with verses. Crown Derby, pair Chelsea, Liverpool 1777, Wedgwood. Fairy-like, white threaded Jonquil, yellow Luzit-type centerpiece fluted bowl, only \$45. (Very early pontil mark). Complete fireplace facing antique MINTON delft blue, white AESOP'S FABLES 8" tiles. Picture page 78 PRATT'S TREASURY EARLY AMERICAN HOMES, \$135. Will buy several matching those p. 90 to finish facing. Early footed sauce-boat, pink & gold lustre grape, cobalt band, \$15.

Amber: Rectangular dish, Hobnall 8.50
Finest compote 11.00
BLUE: Finest cut square dish..... 8.50
Cable & Hobnall punch cup..... 5.00
Two Panel oval sauces, ea. 2.50
Thousand Eye Compote..... 15.00
Finest compote 12.50
CRANBERRY: Sm. lamp base, 5" 10.00
VASELINE: Basket weave pitcher 8.00
Basket weave goblets, ea. 6.00
Opalescent pressed thread, applied feet. Creamer..... 6.00
Basket weave tray 9.50
Wildflower creamer 6.00
Covered sugar 6.00
Spoonholder 5.00

BLOWN GLASS
Steigel type XVIII Century type pear shaped salt 23.00
Steigel type XVIII Century, 4" high, flip engraving of flower in pot 25.00
Triple ringed decanters, mushroom stoppers, pair..... 27.50
One ditto with fluted base, engraving of grapes; glass is slightly "sick" 8.00

BLOWN THREE MOLD GLASS
Pair decanters; quart size cf., Lee, Sandwich Glass plate 37, No. 2, Pair..... 60.00
Perfume bottle cf. McKearin type G I 7, type 3, plate 105, No. 2 7.50

FLORENCE C. BERVEN 105 East Kemp, Watertown, So. Dakota

Beautiful pr. deep cranberry cut glass salt & pepper in lovely orig. frame, resilvered \$20.00
St. Louis World's Fair clear glass plate, 3-row forget-me-nots 2.50
Lovely blue ribbed glass toothpick holder, enam. flowers 3.00
Darling china toothpick holder, 2 pink pigs applied 5.00
Silver tea strainer, ebony handle, fine 2.50
Beautiful copper urn percolator with spigot, Landers Fryar & Clark, ebony handles, alcohol burner, never used 16.00

DOLLS
Fine 4 1/2" pre-Civil War china head, white center part; No. 61 Fawcett, page 45 15.00
5 1/2" China head, paint some worn 7.50
4 1/2" China head, Germany, like new 5.00
5" Bisque head, pierced ears, no eyes 3.00
5" Bisque head, blue eyes 5.00
17" comp. body, Bisque head, good wig, brown eyes, orig. dress 8.00
Beautiful 12" white Egret feathers 2.00
LAMP TREMS, old colored prisms U drop: 15 amethysts, \$6.50; 30 dark red, \$15; 10 dark green, 4 light green, \$7; 21 cobalt blue, \$10.50; 14 deep amber, 14 light amber, \$14; 15 smaller light red, \$6.50; 15 colonial 6" prisms 9.00
2 green mushroom overlay 12" lamp shades, one swirl, one straight ribbed, fine, each Opalescent Coin Spot gas shade, fluted, 5" base 6.00
Cranberry T.P. fluted gas shade, 5" base 7.50



Post Office STA. No. 3

North Branford, Connecticut

- 3 Butter chips, dec. flowers, pink-blue, imprint J & G Meakin, ea.\$ 1.00
 - 2 Butter chips, shaped like Canadian maple leaf.. also colored, ea. 1.25
 - 4 Bone dishes, scalloped edge; centers are colored flowers; a set, but each different, ea. 1.25
 - 6 Limoges Fish plates, 9" diam.; green-gold borders, hand painted fish in center; each different; signed "Jasmin", ea. \$5.50; set..... 30.00
 - Majolica plate; sloping sides, cream color and colored fruit in center 8.50
 - Amberina glass, diam. design
 - Royal Bayreuth cream pitcher, design 3 cows in pastoral scene 6.00
 - Sandwich Waterfall candle stick 16.75
 - Jackson plate, 9" diam., brown-white proof 21.00
 - Stiegel type flip, 6" high; edged band around top and fluted 23.00
 - Blown perfume bottle, 7" hi., T. P. in waffle..... 6.25
 - Honey comb compote, 7" hi., 7" diam.; beautiful tone & there are 2; both proof. \$13 ea.; both..... 24.00
 - Mary Gregory vase, green with ruffle top; boy, trees in white; very attractive..... 9.75
 - Very old; proof; "SPIT" cup, sprig pattern 8.50
- Shipments prepaid—no C.O.D.

MRS. F. E. YOUNG Dogwood Acres Antiques 2710 St. Mary's St., Raleigh, N. C.

- CUPS AND SAUCERS**
- Tea; Limoges, H. P. pink & cerise roses, gold rims, gold handle.....\$ 4.00
 - Tea; Austrian H. P. yellow flowers, gold rims, gold handle, iridescent inside cup 4.00
 - Tea; handless cup, deep saucer. Chinese type flowers H. P. on Chelsea type white china. Have 4; \$4 each or 4 for 15.00
 - Tea; Elite Limoges, 1" deep conventional border, yellow roses, delicate green decoration all around cup and saucer, gold rims, all gold handle. Have 4; \$2.75 each or 4 for 10.00
 - Tea; Exceptionally dainty, H. & Co. L. France, yellow and blue flowers inside and outside of cup and over saucer, embossed rims with touches of gold, ribbon gold handle..... 3.75
 - Tea set, Limoges, white with gold band, anchor and rope design; teapot, sugar and cream, 4 cups & saucers, & dessert saucers. 2 cups very slightly damaged, the gold band around top of one partly worn off. The set 45.00

Nice selection of demi-tasse c/s, chocolate c/s, chocolate pots, chocolate sets. Handpainted plates, sugar shakers, jam sets (2 and 3 piece sets) butter pats, bone dishes, etc. Lists upon request. Also collection of bisque babies and figurines.

MRS. JOHN PAYTON
826 North Sixth St., Burlington, Iowa
Eg. Blue Willow Oak plate\$10.00
Gorgeous deep Ruby T.P. bulbous water pitcher, \$25; 6 match. tumblers, ea. 6.50
4 bottle Ruby T.P. castor set 35.00
4 clear Mary Gregory tumblers, ea. 4.50
Lovely clear Mary Gregory pitcher 12.00
Unusual clear Mary Gregory pitcher with girl and decor. in pink 18.00
Sm. iron and trivet w. handle 5.00

Please mention HOBBIES when replying to advertisements

Colonial Antique Shop

90 Pleasant St.,

Worcester, Massachusetts

Mettlach portrait plaque, colorful, 7 1/4" castle mark	\$12.50
Godey print in old florentine frame 10 x 6", lovely	12.00
Pair green French glass cordials or cruets, 10 1/2". Orig. stoppers. Encrusted dec., beautiful, pr.	25.00
Mettlach stein, 7 1/2" tall, castle mark, No. 1915, lovely one	22.50
Cov. wavecrest satin glass candy jar, wavecrest cover, ornate silver handle, floral, ribbed, unusual one	12.50
Large green French glass rose bowl. All around encrusted gold florals. Fluted top, choice	15.00
Beautiful cranberry thread glass finger bowl and plate. Ruffled. Rare	17.50
Pr. cobalt salts in footed ornate sterling silver containers, pr.	10.00
Large blown glass horn of plenty. Shades of light and dark green and crystal. Beautiful centerpiece	24.50
Pr. 8 1/2" bisque figures, pinks. Boy and girl playing musical instruments, lovely, pr.	29.50
Gorgeous Jasper clock. Cupids in relief, 11 1/2" x 9", perfect running cond.	60.00
Rare pink enamel and gold plated clock, 18" x 9", child's figure playing musical instrument on top. A beauty. Perfect running cond.	65.00
Dresden tea caddy, 8 1/2" x 3 1/2", portraits, all over pastel applied flowers	22.50
Rare and lovely large pink Bristol vases, 14" x 6", lovely florals, beautiful over fireplace or for lamps, pr.	60.00
Gorgeous early Sevres portrait plate. Classical figures, beautiful colors, much gold, medallions of musical instruments, signed A. Doretz	22.50
Pr. concave portrait porcelains, pastel classical figures, signed Kauffman, rare, pair	25.00
Wedgwood flowerpot, classical figures in relief	22.50
Pr. 6 1/2" portrait plates, signed Kauffman, pastel classical figures, much gold, pr.	12.00

HARRY MACDONALD

Star Route — Highway 5 S
Rotterdam Junction, New York

Mary Gregory water pitcher with 4 tumblers, pitcher blown; a beauty	\$22.00
10 1/2" blown 12 sided cobalt blue cologne bottle, McK. 243	18.00
2 Beaded Scroll wines, each	3.00
3 1/2" M. G. Wicket plate	4.00
Andes creamer, Kamm 3, \$4.50; spooner	2.50
Bull's Eye spooner	4.00
Budded Ivy creamer	5.00
8" high standard open Shell & Tassel compote	9.00
Lovely Sewing Bird	7.50
7" Open Loop compote, bell tone, Lee 4	6.00
3 Pan. Diamond goblets, each	2.25
5 1/2" Longway straight sided porcelain vase, beautifully decor. with raised flowers & vine in blue, red, black & green	5.00

RED CORNER SHOP

100 Main Street, Fort Lee, New Jersey

STAFFORDSHIRE COTTAGE PIECE, "Highland Jessie"	\$10.00
KEWPIE C/S, 2 1/2" H., Rudolstadt	6.00
GIBSON WIDOW plate, "Authoress calls, etc"	7.50
WEDGWOOD teapot, blue Jasper	20.00
2 BONE DISHES, "BEEHIVE", highly dec., blue, each	3.50
BONE DISH B. WORCESTER, say floral	3.50
CHOCOLATE POT, ray floral, nice	7.00
4 DEMI-TASSE assorted, fine, lovely, ea.	5.00
WASH SET, h.p. roses, gold dec.: 2 pitchers, bowl, cov. chamber, cov. soap, mug	15.00
3 SHAIVING MUGS floral dec. Ea. \$4, lot	10.50
BOOT JACK, "Naughty Lady"	3.00
MARY GREGORY vase, 10" H., cranberry to clear	10.00
M.G. DRESSER SET: 2 bottles, 2 boxes, 3 trays. Original dec.	14.00
RAIN DROP bowl, 8 1/2" H. ftd. Canary	4.00
WHEAT and Barley bowl, 8"	4.00
3 SHELL and Jew. tumblers, ea.	1.50
Pr. Pan. English H. N. cruets, orig. stopper	8.50
Pr. Bull's EYE cruets, orig. stopper	8.50
5 CUT GLASS butter pats, brilliant, ea.	1.00
6 Cut Glass tumblers, assorted, brilliant, ea.	2.00
5 CUT GLASS tumblers, match., brilliant, ea.	2.25
CUT GLASS PITCHER, heavy, brilliant	8.50

MRS. HERBERT LANDICK

Paul Revere's Town—Canton, Massachusetts

(15 miles South of Boston)

MAIL ORDER AND APPOINTMENT ONLY, Canton 6-0607
SPECIALIZING IN RARE VICTORIAN ART GLASS

All Types, All Prices—For Beginner or Connoisseur.

NOTE: If you are not familiar with this colorful, hand-blown glass, refer to SEPTEMBER 1949 HOBBIES Magazine cover and article for detailed descriptions).

No C. O. D. or Parcel Post.

Export Packing Guaranteed.

Satisfaction or your money back.

Sorry, NO LISTS! Ask for what you want, please.

EVERYTHING AUTHENTIC. NO JUNK, NO FAKES, NO MISREPRESENTATIONS.

EVERYTHING OLD AND PERFECT UNLESS OTHERWISE DESCRIBED.

WRITE ME YOUR WANTS IN: Burmese; Amberina; Carved Cameo Glass (signed or unsigned, French or English); Satin Glass (plain, M. P. velvet-cut, or coralline); Sandwich glass; Peachblows (several kinds); Lutz glass; Venetian glass; Signed or unsigned Tiffany, Aurene, Kew Blas, etc.; Pomona; hand-painted china; silver; signed pottery; and other small antiques.

WANTED TO BUY: The above specialties in FLAWLESS, RICH COLOR. AUTHENTIC items only. First letter must give complete detailed descriptions, with photos or careful sketches.

BLACKBERRY FARM ANTIQUES

Hillsboro Road, Chapel Hill, N. C.

MRS. H. W. CARROLL

Pr. white Bristol 8" vases, fluted top, original decoration	\$12.00
Mustache c/s, gold decoration, gold handle & mustache bar. Gold lined	6.00
Double pickle jar, silver frame in fine condition. Tong	20.00
Banded knife & fork goblets, Mill. II, pl. 137, six for	15.00
Tumbler, satin glass, shading from white to pale blue. Dec. in tones of soft brown	6.00
Cow creamer, nice glaze	6.50
Bisque wall match holder Pale blue and white, with little girl wearing blue bonnet. Gold trimmed	6.00
Wanted: Tulip celery vase, like Lee's plate 53.	sc

WINIFRED ATHERTON

637 Providence St. Albany, N. Y.

China sandwich tray, violet dec., sweet	\$ 6.50
Cranberry sugar and creamer	16.00
Pr. heavy cut glass perfume bottles	10.00
2 horn of plenty goblets, ea.	12.75
China spice set, blue floral dec. 6 large jars, 6 small jars, and 1 bottle, set	16.00
Sheffield candle snuffer & tray, a beauty	20.00
6 H.P. footed nut cups, violet & gold, each	1.75
Large cut glass sandwich tray	10.00
Jumbo flow blue c/s, lovely	7.25
Amber cruet, orig. stopper	12.50
Footed cranberry glass, sweet for cigarettes	7.50

No. C. O. D. - Stamps Appreciated
Express Collect

MARIE STIMELING

418 S. Galena Ave., Dixon, Ill.

1. Beautiful H.P. china punch bowl.	
2. Cranberry pickle caster in silver frame.	
3. Rare cabbage leaf covered butter dish, Lee plate 65.	
4. Two frosted Lion compotes.	
5. Brilliant blue hobnail mug.	
6. Cut glass wine decanter, unusual shape, beauty.	
7. Pr. very fine C. G. bulbous bottles.	
8. Blue Satin glass fluted bowl.	
9. Unusual play set amber glass, owl creamer, fish spooner, bear sugar.	
10. 8 fine bear steins, one splendid Mettlach.	

Stamp please. No Reproductions. sc

FLORENCE B. SMITH

604 - 6th St., Lakewood, N. J.

1. Vase, 12" tall, h.p. violets on front.	
2. 8 Butter pats, England, green flowers, gold all	\$ 8.00
3. H.P. sugar & creamer, Bavarian, rose, lots gold	2.50
4. 1/2 Doz. heavy sterling silver soup spoons	6.50
5. Sterling silver, heavy, cheese scoop.	12.50
6. Sterling silver punch ladle, heavy.	6.00
7. Dozen sterling silver ice teaspoons, monogram, heavy, lovely	11.00
8. Sterling silver, heavy gravy ladle.	27.00
	5.00

Express Collect - Write Wants sc

CHARLOTTE SPENCER

Route No. 2, Newton, Iowa

Blue milk glass open edge compote, \$27.50; same in white M.G., \$20; same in glass, greenish blue color	\$16.00
4 New England Pineapple egg cups, each	4.50
4 blue tumblers with inverted panels, enamel floral, flare sides, set	10.00
Loop and Dart: footed tumbler, \$5; egg cup, slight edge defect	5.50
Cathedral: Covered butter, \$6; covered sugar	6.75
Broken Column: Covered butter, 2 small under edge chips on base edge, \$7; spooner, \$4; pair 7" open compotes, each \$8; 6" open compote, \$6.50; crust, cut stopper	4.00
Viking: master salt, \$3.50; water pitcher, plain, \$8.50; etched celery	6.00
Apollo: 8" compote, without cover, plain, \$6.50; syrup, etched, thumb piece off pewter cover	5.00
Ruby Thumbprint: small 3" creamer, plain, \$3.50; etched 5 1/2" open bowl	5.50

CHINA

Chocolate pot & 6 cups and saucers, Germany, large pink and shaded white floral on tinting	18.75
Lemonade pitcher, Austria, hand painted, water lilies, shaded ground	7.50
Royal Bayreuth 4" vase, cattle scene, green handles and bottom	5.00
Pair blue lustre 7" vases, Austria, water scene on front, nice	8.00
Creamer and sugar, Limoges, France, blue forget-me-nots on shaded ground, high all gold handles. Hand painted, Medium size	6.75

Reply stamp appreciated. sc

THE RED DOOR SHOP

Boston Post Road, Old Saybrook, Conn.

Moon & Star: bread tray \$8.00; pr. pickles \$ 8.00	
Cranberry I.T.P. water pitcher, square top 18.00	
Cranberry bell for hanging lamp, 4" high	8.00
Cranberry Hobnail gas shades, almost pair, ea.	9.00
Pair large milk glass compotes, beautiful, old	50.00
2-Foot tall Victorian glass lamp, rope column, square base, swirl bowl	45.00
Handsome cut glass pitcher, 13" tall	15.00
Beautiful cherry drop leaf table, 4 turned legs, deep hanging leaves one board, nicely refinished, seats 8-10 people	135.00

YEARS AGO—Antiques

(Reg. U. S. Pat. Off.)

MRS. J. VAN VLECK BROTHERS

Great Barrington, Massachusetts

Sauce dishes: 8 shells on 3 shell feet, \$30; clear 2-Panel, \$2.25; 6 standard, turned top ribbed, slightly like Blaze, \$10; 11 plain standard, ea. \$1.50; 12 standard honey size, scalloped top, pressed design around foot and top, \$20, 10 Waffle & Thumbprint goblets, ea. \$8.	sc
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JOHN DAVID MILLER

2906 Francis St., St. Joseph 16, Mo.

Large Ironstone c/s, colorful pansy design, \$4.75; large nice chafing dish in fine original condition, \$14.75; Old blue trim soup dams, Staffordshire, "Villa in Regent Park, London," \$6.75; large Dresden white Ironstone bowl pitcher, set \$4.75; clear cov. compote, Missouri pattern, \$4.75; iron double oil hanging fixture for 2 lamps would be nice, wired, for ranch house, individual fonts, \$22.50; rare 7" blue hen on basket, a nice deep cobalt blue, \$18.75; pair Ford front lights, ea. \$1.50—3 pr. available. Set of 7 brass weights to old drugist scales, set \$2.75; unusual clear oil lamp base, \$3.75; Daisy & Button small whiskey tumblers: 1 vaseline, 2 blue, ea. \$2.75; unusual Bennington bed pan with horn, \$3.75; largest size Royal Doulton figure "The Flower Sellers Children," \$57.50; apricot satin glass miniature lamp matching shade, \$32.50; 2 Meakin white half moon shaped bone dishes, pr. \$1.75; Finecut & Plume relish dish in amber, \$3.75; large English cup & saucer, blue shades, verse about Auld Lang Syne, \$8.75; Ruby Thumbprint salt shaker, no top, \$2.75; largest size cranberry opalescent Hobnall water pitcher, imperfect, \$4.75; very fine Amberina D. & B. sauce, boat shaped, \$17.50; extremely rare Amberina Daisy and Button canoe-type boat in large size, \$47.50; bisque statue, approx. 10" tall, Young Man with Hoe, \$8.75; el. Elephant match "baby-mine," \$3.75; Waterbury calendar clock, 8-day, shows all days of month and months of year, \$22.50; Seth Thomas 8-day cabinet clock in rosewood case shaped at top somewhat like a beehive, \$12.50; walnut wall bracket, ivy leaves, \$8.12; \$3.75; rare Waterbury steely clock in birdseye maple case with original painting on door, \$47.50; pair of iron Hibbution shoes, hand-painted, \$22.50; base to colorful white and yellow G.V.W. lamp, wired, \$4.75; amber hand lamp, fan design around base, I.T.P. font, \$3.75; rare 1 1/2" Parian cov. Hen dish with eggs under her, \$3.75; rare small Gove W. Wind lamp about 10" tall, complete with ball shade, apricot to bronze shades, rare in this size, wired, \$27.50; Elephant font, Audubon print, J. Bien, 1860, beautifully framed in simple gold frame subject "The Carolina Parrots," \$37.50; pair adorable "Tiny Juno" lamps, brass, wired with shade holders and matching white shades, pr. \$27.50; brass lamp, dated 1878, with horizontal oil font, the wired, unusual, \$6.75; several types of old wired, burnished, single and double Student lamps, white; doll's summer chair, \$1.25; large Dietz lantern, complete with burner shade, etc., \$14.75; 16" oval topped walnut framed mirror, \$8.75.

MILK GLASS ITEMS
(All Guaranteed Old)

Robin on Nest compote, M. 120, \$27.50; Owl jar, no top, \$2.75; separate 5 1/2" Hooster or Hen top, only, ea. \$1; same size Hen top, blue head, \$1.75; large Scroll dresser trav., \$1.75; beaded Indian plate, \$3.75; ornate pint jar, no top, \$2.75; base only, up-runt eakie, \$2.75; 3-Owl plate, pat. dated 1901, \$3.75; blue dot, white head, 5 1/4", imperfect, \$2.75; rare cruiser ship, \$6.75; melon master salt, \$1.75; Klondike flask, \$4.75; Kastus match holder, \$3.75; rare small Heart plate, heart border, \$4.75; top only, McKee, Lamb, \$3.75; rare Heart on Fallen Tree base, slight roughness, \$14.75; scroll base, Lion, imperfect, \$2.75; very rare blue Owl jelly jar, complete with top and eyes in blue milk glass, slight imperfection, but very rare, \$22.50; American hen, \$4.75; cute pr. M.G. salt & pepper, ea. shaped, egg sized, \$2.75. sc

The Wayside Shop

Summer Address:

Yarmouth Port, Rt. 6, Cape Cod, Mass.

TEL. BARNSTABLE 162-11

Deep cranberry decanter, oris. blown stopper—\$18.50
6 1/4" Cranberry vines, clear stem and foot, ea. 4.00
2" Blue faceted paperweight—12.00
Blue I.T.P. sugar sifter, fine top—8.50
Amber basketweave toothpick holder—3.50
Amber 2 1/4" faceted paperweight—11.00
6 1/2" Emerald green Mary Gregory decanter, cruet shaped, orig. blown stopper, rough pont—20.00
Ruby Thumbprint covered sugar, plain—16.00
5 Ruby Thumbprint sauce dishes, etched, ea.—3.50
7 1/2" Heavy Sandwich canary perfume bottle, original blown pointed stopper, ground pontil, choice—13.50
Canary Hat toothpick holder, Waffle pattern—4.50
French blue & white Delft china clock, French works, fine keeper, lovely—35.00
Very pretty Gilbert china clock, pink floral, blue & gold dec., running—30.00
Blue & white German Delft bell—6.50
8" Royal blue Wedgwood cov. jar—22.00
Meissen Onion pattern cov. soup tureen, earl. Crossed Swords marking, perfect—47.50
6 Meissen Onion pattern tea cups & saucers, scal. edge, earl. Crossed Swords marking, ea. 13.00
9" Bulbous Royal Worcester chocolate pot, cream background, colored flowers, beautiful—18.50
Early Rose Medallion 5 1/4" bowl—7.50

Group of early trivets, send for list.
Send for large list of cut glass including stem ware. sc

Jasperware Exhibit

Beautiful examples of Spatter ware were recently placed on display in the Hall of Culture History at the Rochester Museum of Arts and Sciences, and also examples of Jasper ware, the name given by Josiah Wedgwood to his fine stoneware.

Pieces of especial interest in color and design were selected by Mrs. Gladys Reid Holton, museum historian, and are a part of the museum's own collection of rare and antique china.

Spatter ware graced Pennsylvania Dutch cupboards and was made by English potters for Pennsylvania settlers in America. But the ware has also been found throughout New England and New York State during the period 1830-1845. The stipple effect in Spatter ware was done by putting on color with cut sponges. An ornamental effect achieved and this method saved a vast amount of time for early 18th century decorators. Colors used were red, green, blue, yellow, manganese, purple and sage green and of these the rarest is yellow and green is next. The exotic bird in the center of the ware is believed to be a peacock or pheasant.

Jasper body and glaze of stonelike quality was developed in 1773 to 1777. There is an artistic quality of design in the ware and reveals skill with which the work was executed and the beauty of coloring. Shown are pitchers, vases, urns, plaques and a tea set in varying shades of blue, green, and lilac. The beautiful white applied ornaments were made in molds and added later. Classic figures form the graceful designs in profile. Cameos, busts, bas reliefs and medallions enhance the beauty of Jasper ware.

ALICE N. FOLEY

1355 Main St., Worcester, Mass.
Sweet little round cranberry Minge box, 2" diam. at base, enam. & gold dec.—\$ 5.00
Vaseline D&B with X-bar creamer—5.00
5" Toby pitcher marked J. Bull—5.00
7 1/2" H.P. china pitcher, green with blue strawberries and leaves in relief overall 5.00
Jumbo C/S. Staffordshire Blue Willow pat. 6.50
German china cov. cracker jar, green & white with floral dec. 4.50
Transportation Extra—Write Want—1.00

HOWARD G. GROSS

935 John St., Covington, Ky.
1. Panelled Forget-Me-Not compote, cov., 8 1/2", \$10; open compote, Pan. Forget-Me-Not: 1 7 1/2" \$5, 1 6" \$5; 1 Willow Oak, 8 1/2" \$9.50.
2. Covered compote, Chicken, Lee Vict. Gl. Pl. 20, perfect \$15.
3. Liberty Bell: covered sugar \$10; open sugars, Prism & Diamond Pr. Flint \$10; Tulip variant, small flower \$8.50; X-bar & Venus \$8.50.
4. Flower Pot cake stand, 10" square \$8.50; Frosted Hand, 12" \$12.50.
5. Tobacco jar, Austrian, Cat in Bag, colorful, unglazed \$12.50.
6. Celeries: Blackberry, cl. gl. \$7.50; Daisy & Button with V \$5.50; Tulip & Sawtooth \$5; Panelled Hobnall, crimped top \$7.50.
7. Goblets: Thousand Eye Band \$4.50; Daisy & Button, Pan. T.P. \$4.50; 2 Bellflower flint, fine rib, knob stem, ea. \$5.00; Oak Leaf \$2.50; Na'l \$3.50; Scroll \$3. Finger bowl, Bullseye & Dia. Point \$3.50.
8. Tea Leaf Ironstone 18x11 1/4" platter, Wedgwood \$7.25; Wheat pat. platter, 14", plain white Ironstone, Meakin 8 1/2" plate, same, Turner & Goddard, ea. \$3.50.
9. Salt glaze water bottle, Water Lily, attributed to Alcock, 4 line in base, holds water \$15.50.
10. Musical stein, 3/4 L. Castle Mettlach mark, scalloped base, No. 2838A \$37.50. sc

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8" Sq., 10 1/4" high cov. compote, panelled—\$15.00
8" High, 8" across, bow-knot open compote—8.00
3" High, 4x3 1/4" copper jewel box—6.00
Fr. small Dresden I.T.P. cups, ea.—2.50
Fr. Toby maple syrup jug, 5 1/4", ea.—6.00
20 9/16" Ransom Haviland plates, ea.—2.25
17 5/8" Ransom Haviland sauce dishes, ea.—1.25
5 8 1/4" Ransom Haviland plates, ea.—2.25
7 1/2" 5/8" 7 1/4" Spoon trays, Germ., ea.—6.00
10" Madonna plate, Mother & child—20.00
9" Flying Grouse plate, signed—6.00
9" High, 7" across flat sanded Majolica vase, applied red rose and green and red leaves. One leaf is broken—15.00 sc

RIDER'S ANTIQUES

R. F. D. 1 on Rte. 46, Durhamville, N. Y.

Deer & Pine Tree butter dish—\$10.00
China soap box, yellow with raised gold—6.00
Red Riding Hood trinket box—12.00
7 1/2" Cut glass cruet, riawkes—6.50
3 1/2x10" M.G. glove box, enamel dec.—6.50
4" High by 5" wide M.G. powder box, panes China salts, Austria: 6 gold, ea. 75c; 3 gold crimped; 6 gold crimped, blue with pink enamel dots; 6 H.P. gold footed. Each—1.50
Cranberry Hobnall hanging lamp, brass font, prisms, polished, ornate frame—65.00
9 1/4" Bar, cake plate, 4 7/8" plates, large beautiful pink & red roses, irreg. gold edge \$12.50; 2 ped. c/s, matches above, ea.—6.50
3 1/2x1 1/2" Hinged jewel box, blue with flower med. & dots gold, inside white & H.P. rose "TOURNAINE" 85 pcs.: 10 dinner plates, 6 each salad, pie, veg. sauces; 1 gravy, 2 open veg. bowls, 2 platters, cake, sugar & creamer knob damaged, gold good—95.00
7" Accordion, octagonal shaped, glass—8.50
H.P. Violet salt & pepper—3.50
9" Japanese choc. pot—2.50
Pr. 10" tin portrait plates—3.50
5" China clock and vases to match, runs—45.00
3 Harper's magazines—3.00
Strawberry milk glass egg cup—5.00
Canary D. & B. cruet, match. canary stopper 12.75
Horn of Plenty sugar base—7.00
H.P. china cov. jewel box, irreg. shape—3.00
Stippled Grape & Festoon celery—7.00
Viking water pitcher, small n.h. chip on foot—5.00
Ruby Thumbprint boat shape sauce dish—5.00
Amber I.T.P. wine decanter, 12" high, enam. flowers, match, hollow I.T.P. stopper—17.00
5 Amber D. & B. octagonal sauce, Lee 189, ea. 4.00
Dresden shaving c/s, pansies, lots gold—6.00
Pr. 8 1/4" signed Delft hanging plates, ships—9.00
14" Turkey platter & 6 plates, colorful—14.00
C. G. jelly compote, 3 1/2" high, 6" diam. 7.00
10 1/2" Chelsea bl. Grape plate \$4.00; toothpick—2.50
3 7/8" Open edge plates, pastel border, flowered center, lovely, ea.—4.00
3 Very old coin silver tablespoons, ea.—3.00
Banquet lamp, 3 1/2" girl knitting & kittens in relief, star cut frosted ball shade—20.00
Beautiful pink GWTW lamp, 19 1/4" high, huge red poppies, nice brass, old and original—32.50
Cranberry Hobnall gas shade, fluted, 9 1/2"—10.00
Pedestal glass lamp, pretty pattern—2.00
Pretty pattern pressed glass vinegar cruet—1.50
5 1/4" Square linen tablecloth, s'al. embroidered edge, like new, rose pattern—6.00

Write Wants - Lists - Express Extra sc

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Ruby Torpedo 6" pitcher, souvenir, Kamm blk—\$ 7.50
Glass salt & pepper, one blue, one vaseline, in vaseline tray, Finecut pattern—8.00
Ruby Thumbprint caster set, 4 ruby bottles, one etched—38.00
Early salt glaze 8" pitcher, probably Wedgwood, Babes in Woods in relief, trees, and vines, museum piece—15.00
Canton rose bouillon cup & saucer, cup has cover Bon bon dish, Germany, lots of gold, lady and cupid in color in center, signed—5.50
Ruffled overlay dish, white out, pink in, 2 sides folded, enameled flowers blue & gold, 9" across—30.00
8 Round sauce dishes in Burton & Daisy, glass sparkles and is light weight, 4 blue, 4 vaseline, ea.—4.00

Transportation Extra - Stamp - No C. O. D.'s sc

DECORATIVE UNGLAZED PORCELAIN

By JOHN RAMSAY

The Chinese who made the first porcelain apparently developed body and glaze almost simultaneously and, being a conservative race, have continued to make glazed ware through the centuries. So the Europeans of the early Eighteenth Century who worked so hard to duplicate the much-admired Oriental ware also made glazed porcelain. But these factories, subsidized by kings and emperors, specialized on decorative pieces with, in the taste of the era, much emphasis on modeled ornament and figures. Since a glaze always softens and rounds off outlines, some innovator at the Sevres factory, about 1770, left his crisply modeled figures in the unglazed or, to use the technical term, "biscuit" state. The pure white color and soft texture of the Sevres "soft paste" or "artificial porcelain" were attractive and, in contrast to the profusely decorated, colored and gilded, glazed figures novel enough to have a considerable vogue for a few years. The great English factory at Derby copied this style, which was loosely related to the Louis XVI and Heppelwhite-Adam decorative styles and the classic tradition, but it never became very popular.

Much more in the classic style is Josiah Wedgwood's Jasper, a dense vitreous, but opaque body, which is therefore usually classed as earthenware, and which has the peculiar quality of taking an even distribution of color through it. Starting with the black "Basalt" about 1760, Wedgwood developed a wide range of colors, and copied the Greek and Roman vases and other pieces which had recently been discovered in Italy, adding white relief designs of the same provenance applied to the colored bodies. This distinctive and beautiful ware was, of course, copied by other English potters, especially during the years when it was "high style," but Wedgwood's own house has continued to produce it, in much the same patterns, for nearly two hundred years.

Jasper, however, differs from biscuit in that it was never intended to be glazed and, actually, is not adapted to a glaze. About 1840, the Victorian artistic taste which admired imitations of one material in another inspired the "Parian" body, a hard porcelain with distinctive properties. One of these is a slight luster, comparable to that of the statuary marble, from which it was given its name, and the color is frequently a warm white. Also, the composition is so low in plastic clay that it cannot be modeled by hand, but must be cast in molds. Parian was introduced almost simultaneously by the English house of Minton and Copeland, the latter's developed by John Mountford, who had worked at Derby, and undoubtedly remembered the old biscuit. As an imitation of marble,

statuettes, busts and groups, some very large and elaborate, were made, but it also appeared in utility pieces, particularly pitchers, which were glazed inside.

Parian was made, mainly in ornamental pieces, by a number of English houses for fifty years or more. But some Staffordshire potters soon found that they could secure much the same effect with ordinary unglazed porcelain, which, moreover, was pressed in molds, a process to which they were accustomed, not cast. At the height of its popularity, several American potters, particularly the United States Pottery at Bennington, Vermont, made this type, known as Parian, but actually biscuit porcelain, although pitchers and other pieces were glazed inside. Inspired by Wedgwood's Jasper, the American Parian often has colored grounds with white relief, although only the Bennington ware has the color in the body, that made by William Bloor at East Liverpool being colored with a surface stain. Some of this "not-quite" Parian also has a light film of glaze on the outside, and it was also made by the Southern Porcelain Company at Kaolin, S. C., Charles Cartridge at Greenpoint, New York City, the American Porcelain Company at Gloucester, N. J., all made this ware between 1854 and 1862, while the Phoenixville Pottery later made it from the American Company's molds.

It seems doubtful if the Continental porcelain factories ever produced this type of unglazed porcelain, but they certainly knew and used the "coulage" or casting process. In this clay mixed with water to the consistency of cream is poured into Plaster-of-Paris molds, which, in a few hours, absorb sufficient water to leave, hollow clay replicas, which are removed from the molds, dried and barned. About 1880, several European potters began producing ornamental figures and groups made by this process, but tinted or colored, so not classed as Parian, but now known as "Bisque." There is a tradition that most of this ware was made along the Franco-Belgian border, and collectors like to classify it as "French," the finer, and "German," the inferior types.

Actually, the manufacture of Bisque is very simple, since the fineness and delicacy of the modeling depends, not on the potter, but on the skill of the mold-maker in making, in molds varying from two to twenty pieces, a more or less elaborate original. Also, while glazed porcelain requires from two to five firings, the first two at least at high temperatures, entailing considerable expense and loss, Bisque is fired only once at high heat, then again a very low one for the colors, simple solutions of metallic salts, and the gold,

when this is used . . . So, especially since so little Bisque is marked, it seems evident that the great porcelain factories, "geared" to the production of technically finer ware, did not make it. It is significant that W. P. Jervis' "Encyclopaedia of Ceramics," published in 1904, which is an abstract of the standard works on ceramics, with the addition of much original material on many late Nineteenth Century factories not mentioned in them, does not mention Bisque as such. It states that Utschneider & Co. of Sarreguemines in Belgium and Deccuin in France made, among its "very varied productions," "figurines and groups in biscuit," which must mean Bisque. Also, it gives several small German factories as making "principally china and biscuit figures." So it seems clear that this ware was made mainly in the smaller plants, especially those working for the American market, some of which produced finely modeled and colored pieces in a porcelain body of good quality, while others were satisfied to turn out cheaper merchandise.

Actually, Bisque was made in a wide variety of pieces. Figures and groups, from two to thirty-six inches in height, are the most common, and, since there is considerable duplication, it is possible that some of the makers bought their molds from the same workers in Plaster-of-Paris. Many of these figures are copies or adaptations of Eighteenth and early Nineteenth Century Meissen and Sevres pieces, but others show contemporary 1890-1910 people, considerably "romanticised," and others are just chubby and likable babies and children. Groups, including those "swan-boats" which may be inspired by Wagner's Lohengrin, and a few hunting or sporting subjects, are scarcer, and there are a few animals and birds in addition to the miniatures or toys. There are plaques, copying, but far from duplicating the Wedgwood Jasper, "useful" smokers' stands, ring-holders and the like, and even some scarce hollow-ware, glazed inside and decorated with colored relief.

Now that the European potters, back into production, are exporting to this country what they think, usually correctly, the American public will want, it is not surprising to find Bisque on the market again. There are some boats and chariots which are very good, although, as in the other modern porcelain figures, the modeling is not as delicate as that of the finest old pieces, and some pairs of figures, of the "open-base" type, which compare favorably with the best of the inferior-quality old pieces. These are offered, frankly and widely, to the department-store and gift-shop trade, so that collectors should have no difficulty in identifying them. However, the manufacturers should make them in new patterns, not copying the old, or they should stamp them with the year of manufacture. There could never then be any mistake.

MILLER'S ANTIQUE SHOP

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2. 3 Qt. size, all white, Wedgwood Ironstone china, large, footed covered tureen, rare. 12.50
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4. Handsome blue Daisy & Button toothpick holder, rare and unusual. 2.00
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6. 9 1/4" Panelled Daisy plate, scarce \$5.50; 9" deep fruit bowl 4.50
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9. 3-Panel Thistle pattern: goblets, ea. \$3.50; deep berry bowl \$4.50; 10" plate \$4.00; 3 7" salad plates, ea. 2.00
10. Pretty china napple, violet and gold dec. 4.00
11. Large china chip plate, pastel floral dec. 4.50
12. Prussian china type, covered china syrup on matching tray, gay handpainted floral dec., gold trim, fancy. 5.50
13. Tumblers: 2 cranberry with opal swirl, ea. \$2.50; 3 satin Peachblow, ea. \$5.00; blue with floral enamel \$3.50; cranberry Coin Spot \$3.75; 4 green Inverted Thumbprint, ea. \$3.50; amethyst floral. 3.00
14. Beautiful Staffordshire china cuspidor, elegant floral dec. 6.50
15. Royal Bonn, German china clock, floral trim, does not run. 25.00
16. 9 French Limoges Oak Leaf Haviland 10" dinner plates, ea. \$3.50; soup bowl. 1.00
17. 6 1/4" Tall red Bohemian dresser bottle. 6.00
18. Ribbon pattern master salt, 2 chips. 2.00
19. White Ironstone shaving mug. 3.00
20. Rare blue with opal rib toothpick. 5.00
21. Lee's Cupid toothpick. 5.00
22. 9" Open handle china plate, floral dec. 2.50
23. Frosted Block cov. sugar bowl, under 'faks 2.50
24. Block with Fan cov. cracker jar, knob flake 3.00
25. 4 Footed, etched saucers, ea. 1.25
26. Taffeta glass items: ruffled napple; 8" tall vase; 6 footed saucers; stem jelly; candy dish, each 2.00
27. Gay floral china mustache cups. 2.50
28. 5" Mottio china coffee cups, ea. 2.25

Flat relish dishes: vas. Wildflower \$5.00; Beaded Band \$1.75; Fan with Diamonds, slightly rough. 1.50

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Blue Primrose water set, tray. 9.00

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10. RARE BLUE MILK GLASS SCROLL TALL WATER PITCHER & MATCHING TUMBLERS; 8 Blue Scroll with Eye 8" Plates; 4 Blue Open Lattice 10" Plates; Scroll & Lattice Compotes, etc.
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- Card cases. Write
- Fans. Write
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- Flowing blue sugar, Lion's head handles, cover repaired, \$5. Stone china plate, Garrfield. 2 Old blue Willow pattern 8" plates, pr. \$3.00. Ironstone Elmwood & Foster Wheat pattern 10" teapot, brilliant white, beautiful, \$15. Daguerreotypes in case, ea. \$1. Blue plate, 8" Clats. Yakav. \$3.50. 4 Wedding Ring white china demi o/s, with raised leaf outlined in gold each side of gold handle, gold band inside cup and ring inside cup. Transportation extra. sp

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ROSE MEDALLION CHINA

By THELMA SHULL

At Dresden, Germany, Boettger discovered the formula for making porcelain in 1709; but a thousand years and more before this the Chinese were masters of the art. When the Dutch and Portuguese and other Europeans became frequent traders with the merchants of China, porcelain dishes were included among the Oriental treasures which they took back to their own lands. Some Chinese porcelain made its way to Europe in the early years of the sixteenth century, and by 1599 the East India Company succeeded in exporting large consignments of Chinese porcelain to England.

In the eighteenth century, blue and white sets of dinnerware were purchased in China by sea captains and other voyagers during their visits to that country. This was called Nanking ware because much of it was sold or shipped from that city. Porcelain shipped from Canton was called Canton ware. The port from which merchandise was shipped often gave its name to the ware.

Later, the green enameled dinner-

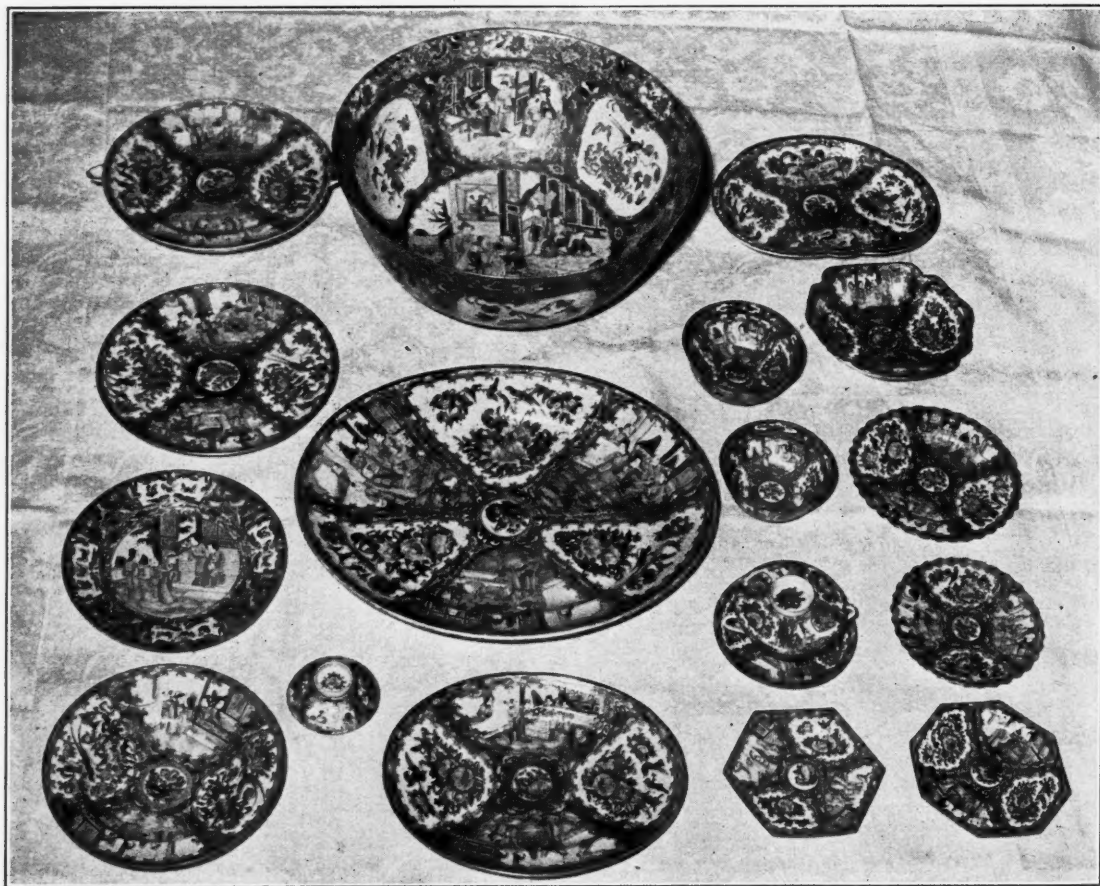
ware with medallions of people, pink flowers, birds, and butterflies became popular. Rose Medallion or Rose Canton are the popular names for this china, although the pink flowers look more like peonies than roses. Much of this ware was decorated in Canton and shipped from that port. The name Rose Medallion seems to be generally applied to those pieces of china or pottery having medallions with pink flowers in them alternating with medallions having figures of people. If all the medallions are filled with flowers, the china is called Rose Canton. There are a number of variations of the pattern. Some pieces have a center picture of people and a border decorated with butterflies only. Rose Medallion has birds and butterflies in the panels with the pink flowers. There are usually four medallions on each piece of china, but on large platters and on punch bowls there are six.

Much of this Chinese porcelain was made in shapes entirely foreign to Oriental ideas of design. Chinese plates and bowls were rounding,

never straight; but this porcelain included almost flat plates, cups with handles, and other shapes ordered by the "foreigners."

Mrs. R. H. Chandless of San Jose, California, lived in China for twenty-five years. During this time she studied, collected, and exported Chinese porcelains and art pieces. She believes that the Rose Medallion pattern was copied from the Famille Rose and Famille Verte designs of the eighteenth century, and from the early Canton enamels which were done on copper. The Famille Verte decorations were usually floral designs with birds interspersed, and sometimes had brocaded borders. Figures in a landscape setting were popular, too. Because of the natural evolution of Chinese art and design, Mrs. Chandless believes that the Rose Medallion pattern has been made for about one hundred and fifty years.

Various well-known authors of Chinese art books make no direct mention of this pattern but infer that this or similar patterns have been popular for a little more than one hundred years. John Robinson, writing in the Bulletin of the Society for the preservation of New England Antiquities in 1924, stated that the War of 1812 checked importations of



Bowls, plates, and platters in the Rose Medallion pattern



Rose Medallion China from the collection of Mrs. E. E. McCarty

blue and white Nanking ware. After the war, trade was resumed. A little later the enameled ware called "Mandarin" or "Medallion China" was imported. This he described as green and gold with highly colored decorations often covered with figures, birds, and butterflies. He stated that it was made in dessert plates, fruit dishes, and sometimes in whole sets of tableware, but most often in vases and covered jars for mantel sets. The handles of the vases were painted in gold.

We read in W. G. Gulland's book, *Chinese Porcelain*, published in 1902, that the dinner services, large vases, tea sets, etc., made of a coarse greenish porcelain, and decorated with flowers and butterflies in gaudy colors were exported before and during the first half or more of the nineteenth century. Very little porcelain was made in China between

1851 and 1862 because of the Taping rebellion, according to J. F. Blacker in his book, *Chats on Oriental China*. After peace was restored many of the pieces made for export were decorated with flowers and butterflies.

Mrs. Chandless and several Chinese who are art dealers in America believe that the pictures and designs on this china have no symbolical meanings. The Chinese used symbolism on their own art work; but Rose Medallion was made for the Occidentals and was inexpensive, and since the "foreigners" could not appreciate their symbolism, there was no reason to use it. Perhaps some of the individual fruits or flowers or people painted on it have a meaning by themselves, but the designs as a whole are decorative rather than symbolic. The artists painting the china with enamel colors had a

standard pattern to copy, but when the panels were large they used five or six figures of people in the panels, and on small pieces with little space in the medallions they used two or three persons. Those who are interested in a short synopsis and list of Chinese symbols will find the following book helpful: Blacker — *Chats on Oriental China*, chapter XXIV.

Mrs. E. E. McCarty of Pasadena, California, began collecting a table setting in the Rose Medallion pattern about twenty years ago. She has added to the original pieces she purchased in an antique shop as suitable ones were found, and now she has thirty plates, several sizes of bowls and platters, a punch bowl, etc. Most of the pieces listed below are in her collection.

Bouillon cups and saucers (modern, marked Made in China)

Bowls; Oval, 9" with matching 10" platter, open work or bamboo sides; round, 11 1/4"; round, various sizes of small rice bowls

Butter dish, covered, marked H. & Co.

Butter pats, 3", flower center

Boxes with cover, various sizes, 1 1/4", 2 1/2" high, etc.

Cups and saucers, various sizes and shapes; coffee cups; demi-tasse; teacups

Egg cups

Gravy boat, 6" long with separate tray or platter

Jam jar with cover

Plates; chop plates, large, various sizes; bread and butter, 6": six sided, eight sided; dessert or salad, 7", round, fluted edge; dinner plates, 10"; hot water plates, deep, with opening at one side for hot water. Luncheon, 8 1/2", people in center and butterflies on border. Salad, see dessert

Platters, various sizes: 16 1/2 x 13 1/2", 13 1/4 x 10 1/4", 12 1/2 x 9 1/4", 10 1/4 x 8 1/2", 10 x 8"; kidney shape with landscape in medallions alternating with medallions of flowers, birds, and butterflies

Punch bowl, 15 1/2" diam.

Soup plates with flange border, 8 3/4" diameter

Teapots, various sizes, in padded straw caddy with cover, wrapped metal handle

Vases, made in pairs, various sizes, gold applied dragons for handles

Although this pattern is not too plentiful, it is found readily enough to interest many collectors. It was made in a wide variety of pieces, doubtless many more than are listed above.

Much of this ware was made in the great center of porcelain industry, the city of King-te-chin, also spelled Ching-teh-chen, King-teh-chen, or Chang-nan-chen. It is the Pittsburgh of China, dotted with scores of smoking chimneys. Centuries ago this city became an important pottery center because of the many different kinds of clay which were found in the vicinity. Not far away there is

(CONTINUED ON PAGE 98)

THE HOUSE OF ANTIQUES

28 Chandler Avenue at Woodward,

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Two Ironstone covered vegetable dishes,
Meakin, ea. \$ 3.50
Apple Green milk glass lamp, 10" high,
heart design bowl 16.00
Milk glass Acanthus Leaf 10" bowl, Belknap
110 c., bargain 8.00
Beautiful blue Hobnall water pitcher, hollow
hobs, 7" high 14.00
Frosted 7" hen, nest has stylized flower in
lattice, only 6.00
Moon and Star cakestand 9.00

8" Covered lion compotes, one low, one high
standard, ea. 20.00
6" tall covered Lion compote, rare 20.00
Pair lovely Red Bohemian lustres with
prisms, 14 1/2" high, bargain 70.00
10" bowl, original Steuben label 12.00
5 Cut glass goblets, marked Hawkes, finest
quality, ea. 10.00
Clear Hobnall pitcher, red band at top 7.50
Many items in Beilflower, Three-Face, West-
ward-Bo, etc.

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Belleek salt.....2.25
English teapot; flowers & much gold... 7.50
Gold and crystal ink well; beautiful... 7.00

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Lion oval compote, Lee V8, lid perfect, minute
chip on upper edge of base, \$25. Shell & Tassel
platter, Lee 106, perfect \$15. Finecut goblet Lee
160, perfect \$3. Finecut & Block, yellow blocks,
small straight sides bowl perf., \$6 Flower pot
open compote, \$4. 12 vaseline D. & B. sq. butter
pats in original box, guaranteed old, \$3 ea., all
for \$30. 7 bone salt spoons, \$1.50 ea. Cobalt blue
hinged box, enamel covr, trim, perfect \$12. Cop-
per lustre mug, wide blue band, old and perfect
\$12. Pintail duck, M. 271, perf., \$12. Occ. shaving
mugs: Livery & Feed Stable, French mug, has
a chip on base, name and gold trim as new, \$20.
Grocery store, shows interior, name and colors
like new, perfect, \$22.

ABT: creamer, \$5; banana stand, \$10; cov. sugar, \$5;
6 flat saucers, ea. \$2.35; 1 ft. saucer, \$2.50. BAR-
BERRY: 8 cup plates, ea. \$2; cov. butter, \$7; cov.
compote, \$12.50; plate, 6", \$5. FEATHER: cov. but-
ter, cov. sugar, cov. ea. \$4.50; bowls, ea. \$2.
D. MEDALLION: 2 plates, ea. \$4.50; creamer, \$3.75;
cov. butter, \$4; goblet, \$2.75; w. pitcher, \$4. DAISY
& BUTTON, all over: shaker, \$2.75; tumbler, \$3.50;
cov. bowl, \$10; 10 saucers, ea. \$2; water pitcher, \$10;
also many variants. DIAGONAL BAND & FAN: 5
ft. saucers, ea. \$2.50; 6" plate \$3.50. PATTERN
GLASS: over 1000 pieces; over 100 patterns. Write
wants. Stamp, please. WANTED: M.G. Cosmos lamp
shade, pink band; Westward Hol oval lid.

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H. E. HARWOOD

P. O. Box 43, Cambridge, Md.

9" Choc. pot, 4 o/s, white with garlands, lg. pink
roses, green leaves, marked O. G. Germany, set \$10.
Feather butter dish & lid, \$3.50. Tea Leaf lustre
16 1/2 x 11 1/2" meat platter, \$8. Frosted, etched, Astral
lamp shade, 6" h., 3" base, \$5. Brown Staffordshire
11 1/2 x 14 1/2" platter, grape border, old Hall mark, farm
scene, \$20. Cane & Loop variant 7" sq. dish, scal-
loped border, similar to cover Aug. HOBBIES, \$3.
Sheraton footed pitcher, 7 1/4" h., \$3.50. Shaving mug,
well-covered bibical or historical design, colorful, un-
usual, \$4.50. Crossed Swords, 7 1/4", scalloped, gilt-
edge plate, dainty butterfly, floral border, floral
spray center, pretty, \$3. Collection of Indian relics,
also Indian head pennies, write. Wanted: Blue 3-
panel tumblers.

ELLEN HANNISCH

4332 No. 38th St., Milwaukee 16, Wis.

1. Lovely tea set, Malmesbury, Germany, large
pink flowers: teapot, cov. sugar & creamer, \$ 9.50
2. Melsion platter, Crossed Swords, scattered
floral dec., 9 3/4 x 7" 0.75
3. Baccarat France signed low compote, 6 1/2 x 1 1/2" 0.50
4. Cherub match holder 2.75
5. Chain & Star open compote, scalloped top,
8" high, 9" diam. 4.00
6. Blue open Bird salt, cherry in mouth 4.50
7. Red Block mug, 3", souvenir 1898 4.00
8. German Delft kitchen clock, running 6.75
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Goblets: Ribbed Ivy \$5.50; Horn of Plenty \$11.00
 Low compote, 7", Bellflower 12.00
 Cake stands: Thistle 9" \$4.50; Late Buckle 10 1/4" 6.50
 Pr. of vas. Sandwich Petal & Loop candlesticks. Write
 Royal Bayreuth red Devil & Cords: sugar
 \$7.50; creamer 6.00
 Opal, Spanish Lace ruffled top water pitcher 8.00
 4 Tumblers to match, ea. 2.50
 8" Lily Amberina vase 15.00
 Milk glass 8 1/2" white wicket \$4.00; black 3.75
 9" Copper lustre milk pitcher, snake handle,
 enameling in white, yellow and blue. Write
 Blue & gold exquisite mush cup & saucer, K. &
 G. Lunerville, France 10.00
 Pr. of barber bottles, amethyst and green,
 enameled, dispenser missing, pr. 12.00
 20" Very ornate iron hanging lantern, wired. 25.00
 String 42 sleigh bells on strap, quantity of
 blank china for decorating 10.00

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Transportation Extra — Stamp, Please

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 centres; lovely & decorative. Ea. 2.50
 Creamers: Cupid & Venus, \$6.50; Jacobs
 Ladder \$4.50; Pinecut & Block, \$5. Roman
 Rosette 4.50
 Sandwich Beehive plate, old 22.50
 Red Loop & Block water pitcher, cov. sug., ea. 7.50
 H. P. hatpin holder, violets 2.50
 Wildflower: Cov. sugar, no harm cov. chips,
 \$7.50; creamer, \$5; spooner 1.00
 Corn glass 7 1/2 x 3 3/4" bowl, celery, ea. 2.00
 Riley 10" plate, Taymouth Castle, Perthshire 10.00
 12 Green glass, gold edge plates, 8", not 100
 years old, but fine for desserts 10.00
 M. W. lacy top, ribbed creamer & sugar,
 Mill. Pl. 206, Pr. 22.50
 Pickle caster, Tufts quad. plate holder &
 tongs, blue Pinecut inset 14.50
 Moon & Star, 7" compote, high standard,
 8" deep bowl; celery. Each 7.50
 Fine heavy tin, footed churr, 9" tall, 6" sq.;
 fine for decorating around fireplaces. 6.50

Stamp appreciated — Transportation extra.
No approvals.

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Rose Diamond Quilted M of P Satin Glass
 water tumbler \$10.00
 Blown Cranberry creamer, 3 1/2" tall. Clear
 applied handle and feet. Best color 8.50
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 Wheat and Barley large handled plate 6.00
 Blue D. & B. Cyprus 3" diam. 3.75
 Miniature amber Honnall pitcher, T. P.
 base, 3" tall 5.00
 Goblets: 2 Tree of Life, marked P. G. Co.,
 each \$5.50; Hobnob shoe, knob stem, \$5.00;
 2 Cable, each \$9; Owl and Possum \$7.50;
 Vaseline Three Panel \$6.50; 2 Blue Medal-
 lion, ea. \$6.50; Lincoln Drape w/o Tassel 6.50

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417 E. Mt. Pleasant Street,
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GOBLETS: Etched Bull's Eye & Diamond Point
 \$4.50; Ashman, Knobby Bull's Eye, green eyes,
 curtain tie-back, Reardon, ea. \$4.50; Knobby
 Bull's Eye, white eyes, \$4; Panelled D. & B.,
 Fleat & Panel, Egyptian, Odd Fellow, ea. \$5;
 Owl & Possum, Flint Hawaiian Pineapple, ea.
 \$10; Flint Smoking \$8; King's Crown \$6.50;
 Vaseline Basket Weave, Blue Thistle Shield, ea.
 \$7.50
 CAKE STANDS: Panelled Forget-me-not, 10", 9"
 Moon & Star, ea. \$8.50; 8 1/2" Divided Block &
 Sunburst, 9" Pinecut Band, ea. \$4.50; 9 1/4"
 Fishscale \$5; 10" with Prisms around edge and
 on stem, \$7.50
 OPEN COMPOTES: Broken Column 7 1/4" diam. x
 6 3/4" high, \$5; Bull's Eye & Diamond Point, 6 1/2"
 x 7 1/2" high, Moon & Star flared, 8 3/4" diam. x
 6 1/2" high, Moon and Star, 7 1/4" diam. x 7 1/4"
 high, Picket, 7 1/4" diam. square, ea. \$8.50; Jer-
 sey Swirl, 9" diam. x 10 1/4" high, Egyptian,
 Lion on base raised, ea. \$10; Dakota 8" diam.
 x 8" high, King's Crown, scalloped edge, ea.
 \$7.50

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 WESTWARD HO: Rare milk pitcher, goblets,
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 dishes, rare cov. jam jar, platters, relish dishes,
 celery vases, creamer, water pitcher, goblets.
 DEER & PINE TREE: Rare covered compotes,

cakestands, cov. butter dishes, cov. sugar bowl,
 rare water set tray, goblets, relish dishes, footed
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FINE SELECTIONS ALSO IN KING'S CROWN,
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 DER, ROSE IN SNOW, PLEAT AND PANEL,
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LISTS UPON REQUEST. INQUIRIES PROMPTLY
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Rampant Lion cov. compote, 8" dia., 12 1/4"
 high \$20.00
 Apple green D & B tumbler 7.50
 Vaseline D. & B X Bar cov. compote, 7"
 dia., 7 1/2" hl. 12.00
 2 Diamond Medallion cakestands, 9" dia., ea.
 Kokomo, tall water pitcher 3.00
 7 Mascoote footed saucers, 4" dia., ea. 7.00
 4 Block & Fan footed saucers, 3 3/4" dia., ea.
 8 1/4" dia., 7 1/2" hl. 1.25
 Large M.G. covered box, 6 1/2" x 8 1/2" x 6 1/2"
 Blue faced glass with embossed pattern sugar
 shaker, top 8.00
 Pr. brass saucer push up candlesticks, burn-
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 We have other items in the patterns listed above.
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 Corn, compotes; high Prism, Lee P.123, \$10.00
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 Panelled Forget-me-not platter 5.00
 Goblets: Teasel, \$3; Pl. & Panel (2), ea. 3.75
 Bull's Eye & Drape sugar, Kamm 2, p. 6. 3.50
 Tea Leaf china Mellor-Taylor 5" sq. butter 4.50
 Bennington & White knobs, diff. sizes, ea. 1.00
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 EXQUISITE & BEAUTIFUL 11 FINGER-CARVED
 VICTORIAN 6-PC. SET—EACH PIECE COVERED
 IN ENCHANTING NEEDLEPOINT! Settee, medal-
 lion back, 42" between arms, 4 side chairs w.
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 in lovely soft pinks, blues, yellows, greens &
 deep mulberry background. No refinishing, no
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 Compote 5 1/2" dia., 4 1/2" hl. 10.50
 Lattice edge 10" plate, Lee V P 91 22.50
 All Old & Perfect. Shipping Extra

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D. & B. amber panels creamer \$ 9.50
 Webb blue carved cameo 8 1/4" vase, 2 chips
 at base rim 38.00
 German stein, 21" ht., raised heads, lovely
 raised scroll work 27.50
 Pr. green Sandwich crust-shaped vases, gold
 mica throughout, app. cl. thorn handles 32.00
 Signed Galle 4 1/2" ht. vase, carved cameo,
 pink and green 17.50
 Pr. Chelsea gold anchor bird plates, 9 1/2" dia. 55.00
 Amberina bulb. vase w. pitch., lovely enam.
 flowers 32.50
 Cran. satin 4" ht. rose bowl, tiny enam.
 flowers 12.50
 (4) Cran. Venetian salts, pink & blue enam.
 on gold bands, ea. 5.00
 Cut crystal 7" wine goblet, blue to clear,
 drop in stem 12.00
 Deep brownish cranberry cased gl. water
 pitcher, cl. app. handle 25.00
 Cran. to pink to white cased gl. creamer,
 app. amber handle 32.50
 Pink milk gl. syrup jug 12.50
 Amberina I.V.T. 7 1/2" ht. vase 12.50

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"Antiques Out of Old Kentucky Homes"
 U. S. Frosted Coin cov. butter dish. Apple green
 Panelled Daisy oval compote, rare. Blue Willow
 cov. veg. dish, closed handles, Ridgway. Custard glass
 sweetheart lamp, w. handle, \$10. Cranberry glass
 shade, ruffled top, \$10; others. Honeycomb to top
 8" high stein, rare. China lamp shade, old, pink
 mums, \$8. Panelled Thistle saucers, 8 little feet.
 Checkerboard cov. butter, \$5. Late Thistle wine
 relish. Large copper teakettle, patented 1898, \$5.
 Theo. Haviland (Limoges) bone dishes, pink roses.
 Iron twine holder, lacy. Trivets. Teakettle. Fr.
 fume bottles, diamond cut stoppers, patented 1881.
 Roman Key border on front. Mechanical bank, "Jolly
 Negro," perfect. Brass clock, Civil War period, (3
 volunteers). Pr. brass hands, Graves at wrist, bur-
 nished. Prints: Old Oakn Bucket, Winter in Idaho,
 Baby's First Prayer, ea. \$6.

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1417 Forest Ave., Des Moines, Iowa

COLORED GLASS

Amber fish, \$15. Amber witch ball, miniature in-
 verted thumbprints with hanging, \$8. Basket, 7 1/4",
 pale pink & brown stripe, C. V., \$12.50. Slippers:
 1 blue and 1 amber, with cat, ea. \$6.50, one ear
 of cat small nick. China shoe, green cyclet, \$4.
 Toothpick holders, 2 china: 1 yellow with black band,
 1 white & pink, ea. \$2.25; 1 milk glass, pink flowers,
 with 3 feet, \$3.25; 1 clear & red top, \$4; clear glass
 barrel with cherubs, \$4. Westward Ho saucers, \$7.
 10" Mary Gregory pitcher, scalloped top, nice enamel
 figures, \$19. 8 1/4" Shallow "Rosenthal Old Dutch"
 plate, deep blue design, cow and milk maid, \$12.50.
 Dresden Beehive 7" plate, green & heavy gold, with
 cherub medallions in border center, water scene, \$18.
 Dresden 11" bases, lattice octagonal sides, floral
 trim, \$12. Italian pottery basket, 11" tall, yellow
 with 2 birds and cherries in color, very attractive,
 \$15. Simulated Dresden relish, 6 1/4", lattice edge,
 floral center, \$5. 2 China relish dishes: 7" decorated
 with flowers & gold, ea. \$3.50; 1 6 1/4" flowered cen-
 ter, \$1.75. China shaving mug, gold and rose, colored
 trimming, \$3.50. Small Bavarian cup, pink roses,
 \$2.75. Large mug, purple flowers and gold trim, \$3.
 Mustard pot, gold & salmon pink top, china, \$7.
 \$4.50. Papa & Mama mustache cups, pink top with
 gold beading, green octagonal sides, nice decoration,
 no lettering, pr. \$20. Milk glass sugar, 2 horns
 crossed, dome cover, \$13. 2 8" Peg border plates,
 ea. \$8; 1 square 8 border, 8", \$17. Columbus plate,
 \$17. 9" Tray for crust and shakers, \$12.5. 3 Ramson
 Haviland cups & saucers, ea. \$5. Stamps for reply.

Josiah Wedgwood: Artist and Industrialist

By LEO ALBERT BUSKEY

The world's master potter was its first great industrialist. The life of Josiah Wedgwood is in itself the most remarkable career of any potter of his time. Beginning under exactly the same conditions that surrounded the unsuccessful or indifferent efforts of his predecessors and contemporaries, he recorded accomplishment upon accomplishment until he raised his industry to the level of art and immense popular favor. He left high standards of craftsmanship to be followed by others.

Josiah was born in 1730, in Burslem, center of the Staffordshire pottery district, the youngest of a family of thirteen, in the fifth generation of Yeomen potters.

The pottery industry at the date of Josiah's birth was in a very backward condition in Staffordshire. It had not progressed beyond the stage of a cottage industry. Even the most important potters operated a kiln and warehouse attached to their dwellings. Their product was crude and mostly made from the clay and marls of the neighborhood which were found adjoining the coal seams of that section.

Methods of transportation in Staffordshire were very primitive. There was neither turnpike nor main road passing through the pottery district, but the main London and Liverpool road could be reached at Newcastle, a point about eight miles from Burslem. Merchandise was conveyed on the backs of pack horses for the most part, although heavy wagons were used on the principal turnpikes in the country. Personal travel was mainly on horseback and by post-chaise and coach. The condition even of the main roads appears to have been deplorable, especially during the winter months. Josiah was instrumental in building the first canal in Staffordshire and he was a prime mover in improving the primitive transport conditions of the early 18th century.

Josiah was sent to school at the age of six and at the age of nine, after the death of his father, he was apprenticed to his brother Thomas to learn the art of potting.

His progress was rapid and by the end of his apprenticeship, five years, he had sufficiently mastered the rudiments of the business to be inspired by an ambition for wider enterprise, and in 1752 we find him in partnership with John Harrison. His intense desire for improvement in the method of manufacture and the necessary outlay entailed did not appeal to John Harrison, who was more anxious to seek quick returns. In 1754 this partnership was dissolved and another one entered into with Whieldon of Fenton Low, who had for fourteen years been a successful manufacturer on a small scale.

The specimens of Whieldon ware available show a delicacy of shape, a refinement of potting and a conscientious attention to detail which may without a doubt be largely attributed to Wedgwood's influence. Within the last few years the site of the Old Whieldon factory, which passed out of existence more than a hundred years ago, has been excavated and many articles have come to light. These consist of jugs, teapots, sugars and creams, teacups and saucers, and knife handles, largely in red terra cotta body decorated with a stamped ornament in ivory or buff.

At this period the ivory body had not yet been introduced for the manufacture of dinnerware, but Josiah saw the possibilities and a few years later, in 1762, he was able to produce an ivory body or Queen's Ware which is practically the same as that in use at the present time. With his invention of Queen's Ware, Josiah made Staffordshire pottery the standard tableware of all classes.

In 1759, at the age of twenty-nine and after twenty years as a practical potter, Josiah determined to take the final plunge and started in business for himself, renting the Ivy Works, Burslem, for the sum of £20 a year. At first he confined his activities to the manufacture of a similar line to that produced at the Whieldon factory and also added the "Pineapple" and "Cauliflower" tea ware, as well as the green glaze, so familiar to collectors. He was also working indefa-

tigably on experiments of all kinds, especially on improvements in his ivory ware. The man had a tremendous driving force and he is quoted as saying that he "went to bed not to rest but to make plans for the following day."

In 1764 he was commissioned to manufacture a complete tea service for Queen Charlotte, the wife of George III. Subsequently he obtained permission to call himself "potter to the Queen;" hence the name of Queen's Ware.

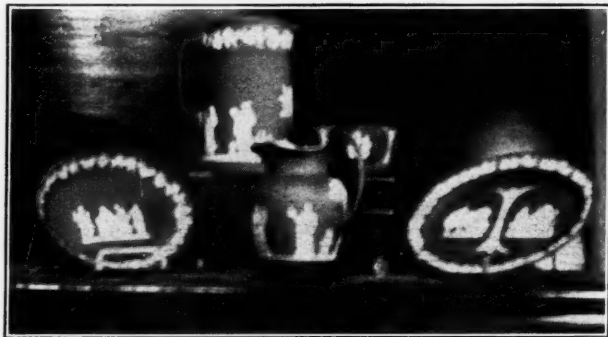
In this same year he married Sarah Wedgwood, a cousin, whom he had been courting for some years, gradually wearing down the opposition of her father, who was looking for a better match for his daughter and heirless than could be obtained from a struggling young potter depending on his own resources. About this time he took up the decorating of his dinnerware by the copper plate printing method, then in its infancy and of which patents were held by Sadler and Green of Liverpool. All the ware that required printing had to be sent to Liverpool on pack horses, printed and fired there, and returned to the potteries for distribution. It was during one of his journeys to Liverpool to arrange for the printing of his transferware and to buy cobalt that Josiah met Thomas Bentley, a man of great refinement and culture. This was the changing point in Josiah's career, and their famous partnership started in 1769 and lasted until Bentley's death in 1780. This is the greatest and finest period in the history of Wedgwood.

The demands upon Josiah's product at the Burslem works began to exceed its capacity and he acquired some property at Etruria near Stoke-on-Trent, where in 1769 he opened his new factory, which is in operation at the present time. On June 13 he and Bentley, his partner, signalized the opening by personally throwing some vases on the potter's wheel, Wedgwood taking the work of thrower and Bentley turning the wheel.

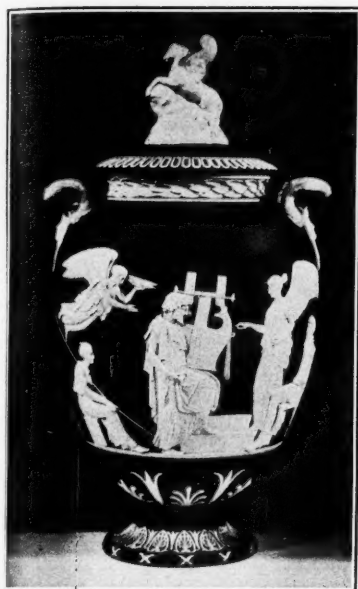
The Etruria works made use of the then most up to date methods of manufacture, as well as the scientific and technical knowledge available. Wedgwood might well be called a modern of his time. He instigated specialization allowing each craftsman to become proficient in one phase of production, thereby taking pottery making out of the peasant handicraft classification where one man had to accomplish all of the jobs from the mixing of the clay to the final decorating.

"Josiah Wedgwood was the greatest man who ever in any age or any country applied himself to the important work of uniting art with industry." (W. E. Gladstone at the opening of the Wedgwood Institute in 1863.)

His influence was powerful and his personality so dominant that all other English potters worked on the principles he had laid down and thus a fresh impulse and a new direction was given to potters of England and the civilized world. He is the only potter of whom it may truly be said



Examples of old Wedgwood



Vase, blue and white jasper, Apotheosis of Homer, modeled 1785 by John Flaxman, Etruria. This piece is owned by the Wedgwood Museum.

that the whole subsequent course of pottery manufacture has been influenced by his individuality, skill and taste.

However, 20th Century business and methods of production have outmoded the old Etruria factory and in 1938 a new plant was started at Barlaston where about seventy-five per cent of the Wedgwood product is made.

The last thirty years of the Eighteenth Century witnessed a remarkable revival in the demand for the Greek or Classic period of decoration, both in architecture, furniture and allied interior furnishings of the house. Wedgwood and Bentley were both susceptible to this revival and anxious to turn it to account in their Jasper body. Thus we find them both visiting the large houses of the nobility and obtaining the loan of antique works of art for the purpose of reproduction and adaption. This Classic trend became more pronounced as Etruria grew and prospered and its highest interpretation was reached in the perfection of the Jasper body in 1775.

In 1773 Josiah was commissioned by Empress Catherine of Russia to manufacture an enormous dinner service in Queen's Ware, consisting of some 952 pieces each of which was to be decorated with a different view of some famous English castle or country house or landscape. The work on this commission occupied about three years and caused an immense demand for Queen's Ware from all parts of the world.

Two years later saw Wedgwood "absolute" with the Jasper body, the familiar soft blue and green grounds,

decorated with classical bas-relief figures in a delicate white. At the same time we have the first mention of John Flaxman, who was to obtain fame as a sculptor and illustrator of Homer's Odyssey and other classical works. Most of the beautiful classical subjects of Wedgwood's vases and bas-reliefs are attributed to Flaxman's modeling.

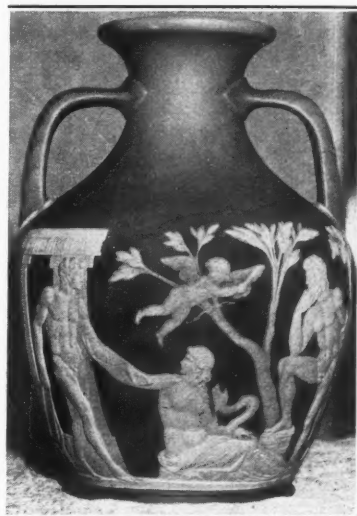
Meanwhile Josiah was still indefatigable in his experiments for improvement in his bodies, pastes and glazes, and having heard of a wonderful China clay known to exist in the Cherokee country of South Carolina, he sent out a man named Griffith in 1767 to purchase and bring back some of this clay. We have Griffith's own story of this adventurous voyage, in his own manuscript. He finally brought back five tons of the clay, but the fact that the total expenses of the trip amounted to over £600, rendering the cost £120 per ton, probably is the reason why we find no further mention of the clay.

In 1780 Josiah sustained an irreparable loss in the death of Thomas Bentley, who during the eleven years of their partnership had proved an unfailing friend and ally and to whom a very large measure of Josiah's success as a producer of works of art is due. Bentley brought culture and refinement to the great industrialist both so essential to his work. This is the greatest and finest period in the history of Wedgwood.

A few years later Josiah obtained the loan of the famous Barberini or Portland vase from the Duke of Portland in order to reproduce it in his Jasper body. The original or Barberini vase is the most valuable art object of its kind in the world. It was found in a sarcophagus at Monte del Grano, three miles outside of Rome in 1582. It contained the ashes of the Emperor Alexander Severus who was killed by his soldiers, A. D. 235. The original is made of dark blue glass, cut in opaque glass fused onto the surface. This is called the cameo effect and originated in Alexandria, Egypt. This vase was in the possession of the Barberini family until late in the Eighteenth Century. It was bought by Sir William Hamilton, British Ambassador to Italy, and brought to England in 1784. It was purchased by the Duchess of Portland and after her death her son, the Duke of Portland, loaned it to Josiah for copying purposes.

Josiah was the first manufacturer to engage the services of great artists in industry. He gave large sums of money and commissions to struggling men of genius. He was interested in James Watt's invention of the steam engine and advanced £5,000 to help in the early stages of its development. The first Watt steam engine was installed in the Wedgwood factory at Etruria in 1782. A good example of Josiah's originality is his invention of the pyrometer, an instrument for measuring temperatures. This is today standard equipment in all potteries.

Josiah made valuable contributions to the medical profession of his day. He invented and made, heat and acid



The famous Barberini Portland vase, circa 1850, by Wedgwood. It is in blue with white overlay cameo effect. This piece is in the Wedgwood Museum.

resisting utensils, warmers for food and liquids, mortars and pestles. Many of these items are still in use in laboratories and drug shops. Perhaps his most important contribution to the general health of mankind was the production of Queen's Ware with a non-toxic glaze which eliminated the danger of food poisoning from dishes glazed with lead.

On January 3, 1795, Josiah Wedgwood died, and on his tomb at the Parish Church of Stoke-on-Trent is fittingly inscribed this epitaph: "He converted a rude and inconsiderable manufactory into an elegant art and an important part of national commerce."

Thus ended the career of one of the great pioneers of modern industry. He was the first manufacturer to use the principles of mass production. Yet, with all his great ability he was a humanitarian, warm and friendly and ever ready to help his fellow man.

MICHAEL CODY JR.

Box 22,

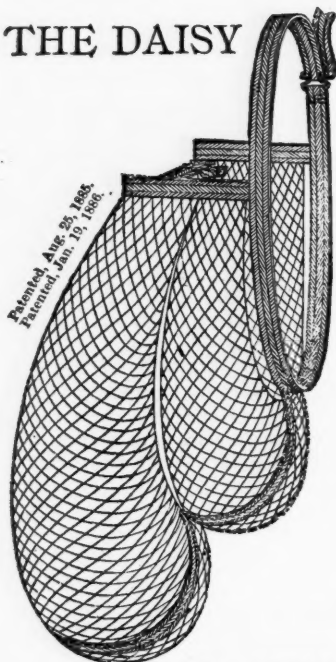
Brookline 46, Massachusetts

SWAN: pr. lg. high cov. compotes, \$27.50; cov. butter, \$8.50; cov. sugar, \$3.50; spooner, \$2.50; 4 footed saucers, 4 1/2", each \$3.50; 6 flat saucers, 4", for \$6.
THOUSAND EYE: blue opal, compote, 8 1/2", \$25; blue opal, Xmas light, \$12; deep blue Xmas light, \$12; small amber compote, knob stem, \$7.50; celery, \$10; 6" bowl, \$4.50; square 10" plate, \$7.50.
FINE RIB: pr. quart bar lip decanters, \$20; cordial, \$6; tumbler, \$5.
SCROLL WITH FLOWERS: apple green cordial, \$7; 2 cake plates, 10", each \$4.50.
SPIREA BAND: 3 amber wines, each \$3.50; 3 blue wines, each \$4.50.
ARCHED LEAF: spooner, \$6; open sugar, \$7.50.
Authentic and proof. Transportation extra. SP

FASHION'S AMAZING CONTRACTIONS

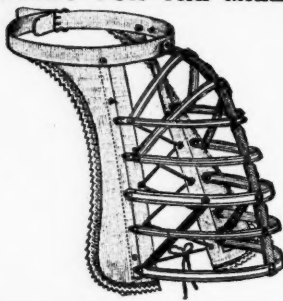
By DOROTHY BRANNAN

THE DAISY



The DAISY White Bronze Braided Wire Bustle beats all.

NEW Canfield
Langtry
REG'D
BUSTLES FOR THE MILLION.



Ladies Wanted to sell my **Folding Bustles**; salary or commission. No capital required. The best selling article made. Sample postpaid, 40 cts. **Three Sizes.** Send for special terms to agents. **H. F. EATON, 218 South Canal Street, Chicago.**

Enterprising bustle manufacturers of 1887 & 1888 carried these ads in the *Ladies Home Journal*

Fashion history is full of amazing contraptions to deceive the eye while seeking to enhance the charm of womankind. We've had all sorts of corsets and stays, hoops and slits, ruffles and padding and every sort of pleat and panel but perhaps no era used stranger things than were sold during the 1880's and 1890's.

In 1886 the Weston and Wells Mfg. Co., of Philadelphia, were advertising their "braided wire hair rolls." Their advertisement stated that the woman's hair looked very pretty because it was, "all her own, not very heavy or thick but it looks so because

she wears the braided wire Mikado hair rolls which weigh only ½ ounce each and do not heat the head as wool or hair rolls do." They were made to match any color of hair and sold for 15c.

In 1887 this same company advertised their "Daisy white bronze braided wire bustle that beats all." It was light and durable, modeled after the latest Parisian styles, yielded to the slightest pressure but returned to its proper shape. This bustle had been patented in 1885 and was available in one, two, and three row shape.

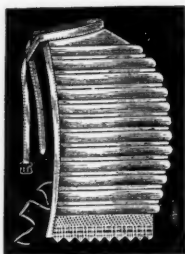
Also in 1887 was offered the Langtry registered bustle "for the millions," manufactured by the Canfield Rubber Company of New York City, and patented in the United States, Canada and Europe. This bustle was light, cool, and adjustable, folded up when sitting down, resumed shape on arising, and was advertised to be the only bustle that fitted every lady and any dress.

The patent'd improved "Lotta Bustle" was the pride and joy of the Columbia Rubber Company of Boston in 1887, and the Combined Skirt Supporter Company of Chicago proudly offered a gadget that "relieved the waist and the hips and by a lever largely relieves the shoulders." This contraption was designed to be worn with any bustle and was itself a small bustle. Garters were also included in this design of 1888.

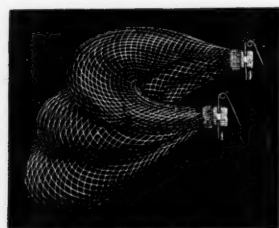
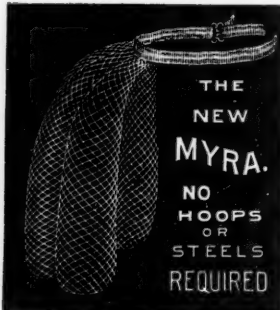
H. F. Eaton had worked out a "Folding bustle" and advertised from Chicago in 1886 for agents to sell it, while the Alaska Down Company of Waverly Place, New York, touted their product in 1886, as the "only bustle capable of extending garments according to fashion. These were filled with "down, light; elastic! durable! and available with 8 pipes, 10 pipes or 12 pipes, in two styles," the "Ideal a reversible style, and one that resembled a washboard, with a fancy lacy edge.

In 1889 the Weston & Wells Company added the new "Myra" bustle to their selection, "no hoops or steels required." The Myra had its rolls of braided wire in vertical rolls while their first bustle featured the rolls horizontally attached to a band around the waist. They also sold a "skirt cushion" that was attached with safety pins at the waistline and had three horizontal rolls. One of their styles was called the "Lady Washington," another the "Cinderella," another the "health" bustle and another simply No. A.

About this time the Stokes Thompson Company of Philadelphia decided to do something constructive for women with small busts or whose form needed shaping. In 1887 they came out with their "Health braided wire dress forms." The Weston people also had a similar type of bust form. The Warren Featherbone Company of Three Oaks, Michigan, who later made Warren corsets and



THE IDEAL—Reversible, 3 Sizes.



BRAIDED WIRE SKIRT CUSHION.

Other manufacturers of that period took advantage of fashion's whims by offering this type of bustle. The specimens on the left were filled with down, the others were made of wire.

LADIES COMBINED SKIRT AND HOSE SUPPORTER



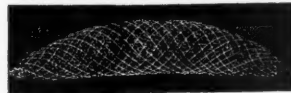
Catching the 7:15 A. M. special would be a difficult proposition if the 20th century career girl had to equip herself with such articles of dress as fashion decreed in the late Eighties. These ads are from the Ladies Home Journal of that era.

were well known for all sorts of flexible boning, advertised in 1889, a dress form, "light, elastic and comfortable," that looked more comfortable than the wire things but was probably hotter. This company made dress stays and Dr. Warner's Coraline corsets.

By 1899, public sentiment had caused manufacturers to feel some concern for the comfort and health of the individual and many health garments were in vogue. The Weston and Wells people had dropped their plain wire bust form and were advertising a "Hygeia" form with cloth and ruffles, a blousy, full rounded type of thing built over the wire, and their "Myra" bustle appeared to be superseded by another cloth covered one called the "Imperial." The braided wire hair rolls were still in vogue.



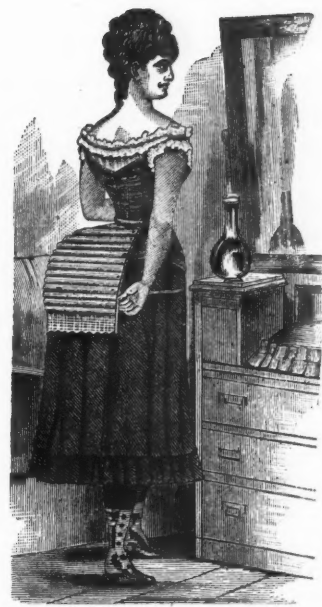
This lady's hair looks very pretty. It is all "her own." Not very heavy nor thick, but it looks so. It is because she wears the Braided Wire



(Patented March 9, 1886.)

MIKADO HAIR ROLLS,

Shortly after this year fashion decreed that women should stick out in front instead of in back and bosoms were no longer fashionable when they were in their natural position but must appear to grow down near the waistline. Fashions of 1900 showed the female form shaped like a tortured letter "S" and many ruffles were worn in front while waist bands were drawn down so tightly that no one had a stomach. That part of the anatomy, drawn in, seemed to move back into the hips and women in pictures looked like pigeons. This ridiculous whim lasted a few years and gradually gave way before dress reforms until the Twenties when no one was supposed to have any shape at all. Then women gradually returned to what nature intended for them to be, and manufacturers had to content themselves with gadgets that would help unfortunate ones attain perfection.



CRAWFORD'S

POTTS CAMP, MISSISSIPPI
2 9" Flow, blue plates, beautiful scenes, river and palms, marked "Aronware," ea. \$3. Pressed Glass, Late Butterfly, R. W. L. Plate 28: 5" handled purple, \$1.25; spooner, \$1.75; punch cup, \$1; low footed compote, 5 1/2" high, 6 1/2" diam., \$2; creamer, \$1.25; small chip on compote and creamer. 5 Shuttle wines, Kamm 3-155, ea. \$1 or 5 for \$4. Pickle dishes: Bryce, \$1.50; 2 Spire Band, blue, \$1.75; clear, \$1.25; Panelled Jewel, Kamm 1-161, \$1.25; Falling Leaves, Kamm 4-173, \$1.25. Ironstone cake stand, 12" diam., 5 1/2" high, very heavy, flakes off two scallops, some crazing, mark blurred, m with emblem enclosed in circle of words, one "Ironstone," \$7.50. Guaranteed old. Parcel post extra. sp

Amber D. & B. X-bar tall compote.....\$ 9.00
Colorful tobacco jar, Jonah & Whale..... 8.00
Rare reeded handle canary D. & B. creamer... 7.50
Pr. blue oval salts in footed silver holders... 6.50
Salt size blue Daisy slipper..... 4.50
Ornate brass banquet lamp, old floral shade... 22.00
Milk white Blackberry oval relish \$9.50; egg cup 4.50
Cranberry Swirl hall hanging lamp..... 9.50
4 Flint Bradford Blackberry goblets, ea..... 5.00
14" Hanging lamp, pansy shade, -isms... 22.50

MRS. W. B. CHIPMAN

READING, MASS. sc

MAUDE STEDMAN

256 Bank Street, Batavia, N. Y.

Ribbed Opal bowl, 8".....\$15.00
Blue Spanish Lace tumbler..... 6.00
Funch cup, pink with opal stripe (art glass) 6.00
Peacock blue Raindrop egg cup..... 7.50
Ruby Thumbprint boat saucers, 2, ea..... 7.50
Canary D. & B. 14" boat..... 15.00
Several rose bowls..... Write
2 Clear Finecut & Panel cordials, ea..... 3.75
6 Blue Willow Oak saucers; flat with handle 20.00
China bread & milk set; plate, bowl & pitcher, each with large purple daisy-like flower, set..... 12.50
Large stock of Satin Glass, good pattern glass, etc. Want cover for Deer & Pine butter.
All items guaranteed — Transportation extra. sc

CARRIE'S GIFT SHOP

Corner Main & 18th St., Corbin, Kentucky

SAUCE DISHES
1. Clear Minerva.....\$3.00
2. Clear Fleur-de-Lys & Tassel..... 2.00
3. Amber 3-Panel, based, Leo P. G. Pl. 159... 3.00
4. Clear double Fan, K. 1 - P. 39..... 1.50
5. Clear sq. Herringbone, K. 1 - P. 40..... 1.00
6. Clear floral Diamond, K. 4 - P. 71..... 1.00
7. Heavy cut glass, Daisy Variant, large..... 1.50
8. Clear sq. Cane with Fan corners, large... 1.50
All perfect. Have 2 of No. 1, 2, 7 & 8. 15% Discount to Dealers. Inquiries appreciated. Stamp, please. s

HERBERT H. BOWLES

29 Fern Avenue, Brockton, Massachusetts

AUTHENTIC PATTERN GLASS

CAKESTANDS

11" Dewdrop-scalloped\$15.00
9" Curtain 8.00
3" Sawtooth 8.00
3 1/2" Garden of Eden..... 8.00
10" Nailhead 5.00
9" Nailhead 4.50
8 1/2" Feather 5.00

CELERIES

Cabbage Leaf\$15.00
2 Willow Oak, each..... 9.00
Egyptian 10.00
Daisy & Button Crossbar..... 5.00
Feather 7.00
Baby Thumbprint (etched) 5.00
Diamond Quilt 9.00
2 Princess Feather, each..... 12.50
2 D. & B. scalloped top, ea..... 6.00
Tree of Life (Portland)..... 9.00
Ribbed Opal 15.00
Viking 5.00
Pickett Fence 8.00
Diamond Point 15.00
Early Loop 6.00
2 Budded Ivy, each..... 7.00
Bull's Eye & Diamond Point.. 30.00

SAUCES

3 Star Rosette, flat, each.....\$ 2.00
1 Star Rosette, footed..... 3.00
1 Barberry (oval berries)..... 2.00
1 Dakota, footed 3.00
7 Barley, each 2.00

5 Beaded Dewdrop, each..... 2.00
4 Powder & Shot, each..... 3.50
8 Plume, each 2.50
4 Amber Medallion, each..... 2.50
3 Pickett Fence, each..... 2.50
1 Chain 2.00
4 Beaded Grape, each..... 2.50
2 Panelled Daisy, each..... 2.50
4 Rose Sprig, each..... 3.50
2 Diamond Thumbprint, each... 3.50
6 Dahlia, each 2.50
5 Feather, each 1.50
2 Daisy & Button Crossbar, ea. 2.50

RELISHES

Wyoming.....\$ 3.00
Finecut & Block, 4x8 1/2"..... 5.00
Finecut, 5x8" 4.50
101, 6x9" 4.50
Panelled Daisy, 6 1/2x9" (2), ea. 4.00
Hobnail & Fan, 5x8", (2), ea. .. 4.00
Open Rose, 6x9 1/2" 5.00
Magnet & Grape, 4 1/2x7", (2), ea. 4.50
Blue Primrose, 5x8"..... 8.00
Amber Late Buckle 7.00
Egyptian 4.00
Rose Sprig, 6x8" 4.00
Pittsburg Daisy 3.00
Panel Thistle 3.00
Crowsfoot 4.50
Late Buckle 2.50
Grape Festoon 3.00
D. & B., Amber Button, Canoe shape 9.00

LARGE STOCK OF AUTHENTIC PATTERN GLASS—WRITE YOUR WANTS.
Express Collect unless sufficient postage remitted for Parcel Post.
Stamp for reply, please. No. C.O.D. sc

MOLLIE A. HART**Fruit Valley, Oswego, N. Y.**

1. Set of 4 Haviland Clover leaf salad plates, gold scalloped edge, 2 with tiniest chips along edge. Fine set. \$ 5.00
2. Pr. milk glass vases, 7½" H., rather bulbous in shape, scroll work top & bottom 5.00
3. Fine cut glass bowl, rayed design 4.00
4. Set 6-6" Pie Plates, Austrian, roses, some gold, set 5.00
5. Haviland Princess Pat, pink roses, blue ribbon, (no gold) 3.50
6. Heart design Hand glass lamp, clear, with standard and handle 2.50
7. Heart design hand glass lamp, no standard, flat with handle 2.50
8. Lge. deep cut glass salad bowl, all over cut designs 5.00
9. Five deep cut sauce dishes, scalloped cut edges 8.00
10. Pr. D. & Button clear salad bowls with panels. The pr. 5.00
11. Another Victorian Gilbert clock, running, etched door, scroll work at top, beautiful pendulum 10.00
12. Shell & Jewel water pitcher 3.50
13. Base of 3 part China banquet lamp, no shade, shaded light green & orchid with flowers 18.00
14. G.W.T.W. China Lamp, Green with Red roses, ball shade been added, almost perfect match, not clear 18.00
15. Set of 4 dinner plates, Haviland wild or small rose pat. No gold, ea. 2.00 sc

MEET OLD FRIENDS

as the Chicago Antiques Show
September 15-20 - Stevens Hotel

Mildred Banks Antiques

Authentic

205 North Cross St.,
Robinson, Illinois

Express Extra — Write for Lists

1. 9½x13" Austrian china, handpainted meat platter, oval scalloped edge, pink apple blossoms and blue bands, with lots of gold decoration. Magnificent 9.75
2. 3 Pretty china bone dishes, pink roses and gold dec. Each 1.50
3. 5½" Tall amber Bohemian glass bell, clear etched scene, deer, bird and foliage, clear handle. Lovely tone 8.50
4. 8" Canton Rose Medallion plate 3.00
5. Lord's Last Supper bread plate 4.50
6. Luscious china covered powder box, heavy gold encrusted, with colorful decoration, sets on 3 tall gold legs 5.00
7. Beautiful French china trinket box, colorful Colonial figures decoration, stands on 4 tall legs 6.50
8. Cranberry Inverted Thumbprint sugar shaker, metal top 6.00
9. Swirl pattern tall creamer 2.00
10. Green crackle glass blown vinegar cruet, green applied handle, clear stopper 8.50
11. Small size amber Diamond Quilted blown vinegar cruet, amber handle, clear stopper 9.00
12. 19½x14½" Oval turkey platter, handpainted Bavarian china, tinted background, large colorful poppies decoration, gold trim. A beauty 17.50
13. Heavy cut glass items: long celery dish \$8.00; sugar & creamer set, \$8.75; nappe \$4.50; toothpick holder \$5.00; bulb. creamer 5.50
14. Cov. compotes: 8½" Bleeding Heart \$14.50; 6" 3-Face \$15.00; 7½" Sprig \$9.00; 6" Moon & Star \$8.50; 6" flint glass, lacy pattern \$10.00; 6½" Sawtooth Variant 6.00
15. Goblets: 3 Pleat & Panel, ea. \$3.50; 2 Roman Rosettes, ea. \$4.00; 2-Panel \$4.00; 2 Rose-in-Snow, ea. \$4.00; Frosted Lion \$6.50; amber Wheat & Barley \$8.50; clear Wildflower 4.50
16. About 20½" G.W.W. lamp, pastel colors, big red roses decoration, 8" redecorated matching ball shade, a beauty 32.50
17. About 10½" handsome pair German bisque figurines, excellent features, beautifully dressed, gold trim. A lovely pair 25.00
18. Beautiful quality china, tinted background, large gray purple violets and gold dec.: 6 ¾" salad plates, ea. \$2.25; cov. mustard jar \$4.00; toothpick \$4.00; creamer \$4.50; 8½" plate with matching cup & saucer \$9.75; tray with salt & pepper shakers and oil bottle \$12.75; 19" open handle cake plate 7.50
19. Fine quality crochet table cloth, 60x64", never been used 36.50 sc

ROSE MEDALLION

(CONTINUED FROM PAGE 91)

an entire mountain of fine white clay. The best porcelain in China is said to have been made in this city, for the Imperial Pottery located here was under the patronage of the rulers for centuries, and liberal funds were provided for its maintenance. It was not until the downfall of the Ching Dynasty in 1911 that the Imperial Pottery was closed, and most of the plant was taken over by the Kiangsi Porcelain Company. Much of the so-called "Lowestoft" china was produced in this Imperial Pottery, according to the authors of various books on Chinese porcelain.

In 1717 King-te-chin was said to have more than a million inhabitants. Children, and adults who were feeble or lame or blind, easily secured employment in the potteries by grinding colors or doing other simple jobs. A visitor to the city in 1793 stated that there were three thousand porcelain furnaces there. In 1837 we are told that five hundred ovens were burning constantly and at night gave the area an appearance of a lake of fire.

Thirty years ago King-te-chin had a population of 300,000. It was an isolated city, hemmed in by beautiful hills, and best accessible by rivers and a lake that were not too easily navigated. The town was described as about a mile wide and three miles long; and the shops, homes, warehouses, and furnaces were crowded together in a hopeless jumble. The only place in the city where one could breathe fresh air was in the public park created only a short time before by a public spirited magistrate. The old fashioned methods of manufacturing, which still prevailed thirty years ago, were a great wonder to those who came from the outside progressive world. All the work at the potteries was done by ancient methods. The clay was kneaded by foot-power. Boys tramped on it with bare feet to work it to the right consistency. There were no machines in any of the potteries. The kilns were egg-shaped ovens fifty feet long and twelve feet high at the highest point. The heat was so intense that the kilns and chimneys were rebuilt annually.

Longfellow, in his "Keramos" wrote of this historic city:

"And bird-like, poised on balanced wing
Above the town of King-te-tching,
A burning town, or seeming so,
Three thousand furnaces that glow
Incessantly, and fill the air
With smoke uprising, gyre on gyre,
And painted by the lurid glare,
Of jets and flashes of red fire."

Much of the white china made in this romantic city of King-te-chin was sent to Canton to be decorated with enamel colors.

A writer in 1782, referring to Chinese enamels on porcelain, mentions that the sets of tableware they made were painted in brilliant colors, and, though the dishes were called porcelain, they had none of the pure translucency of true porcelain. The

Chinese were equally adept at enameling on either copper or porcelain, but preferred the latter because of the beauty of it. They believed that the colors, when fused to copper, took on a garish quality. They were experts at enamel work and copied examples of fine Limoges enamels so precisely as to render seemingly exact duplicates.

It is popularly supposed that all the Rose Medallion came from Canton, but some of it was made by Haviland and Company, and there were probably various localities in China that produced it. The H & Co mark means that Haviland and Company made the white ware, but it was decorated elsewhere.

About 1912, Consul General George E. Anderson of Hongkong stated in the Daily Consular and Trade Reports that Chinese porcelain was becoming very important as an export commodity. He gave \$1,114,168 as the total value of dishes and ornamental wares exported in 1909; and the United States bought \$39,734 of this. No works of art or antiques were included in these figures. One-third of the exports came from Kiu-kian on the Yangtze River and another third from Canton, Kowloon, Lappa, and other Pearl River and West River points. This included the Canton chinaware, made for foreign uses. It was noted in the Consul's report that Canton ware was becoming more and more popular. Plates, punch bowls, and toilet sets were listed among the items made. An interesting comment was, "On the whole this work has fair merit."

R. L. Hobson, in his book, Chinese Pottery and Porcelain, published in 1915 stated that the Chinese ware, with the large pink peonies, made since the middle of the nineteenth century, was the subject of frequent inquiries. That statement still holds true, thirty-five years later. Many persons want to know the why and wherefore of this attractive Chinese tableware.

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5 Flow, blue "Temple" c/s, handleless, ea. \$4.50
Inv. Fern cov. sugar, Lee Plate 36 12.50
Fld. milk glass cake plate, 11" 9.50
2 Ashburton egg cups, one flared, ea. 4.00
Flow. Blue "Scinde" platter, 11" 8.00
Turquoise blue old Chinese enameled vase, 13½" high, make gorgeous lamp 17.50
3 Square Sand, red mugs, all different, ea. 7.00
Deep purple slag boot with spur 7.50
11" Majolica plate, handled, dog center 8.50

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 8 1/2" Ewer type handled satin glass vase, white with yellow lining 11.00
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 Ribbed cranberry sugar shaker 6.50
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 Flow. blue "Temple": 9 1/4" plate \$3.00; 8 1/2" x 12" platter 7.50
 Old wooden ribbed coffee rolling pin 2.75
 Brown "Tournay": gray boat \$3.75; rect. oct. footed cov. 3 qt. soup tureen on matching tray, 2 chips on tray, otherwise mint condition 14.50
 German china armchair, 3 1/2" high, flowers and gold 3.75
 Carlsbad cov. jam jar holder on tray, pink roses and gold 5.50
 3 German 6" plates, 2 shape & color of apples, other of orange, leaves & flower handles, ea. 3.00
 Star & Punt 9 1/4" whale oil lamp 16.50
 9 1/4" Apple green heavy glass lamp 7.50
 Most unusual German pink lustre kitchen set: 5 large cov. sq. jars, 4 small ones, vin. & oil cruets, hanging cov. salt box; solid pink lustre, with baroque raised design, dec. of pink rose medallions and gold trim, bowknot handles 17.50
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 Apple green glass cup & saucer 2.25
 Shelf pieces: Mulberry creamer, age line and 1 flake, scenic \$3.00; copper lustre mug, pink lustre trim, 2 flake \$3.75; Lowestoft tea caddy, blue & gold, top repaired, chips on cover \$7.50; dark blue Staff, cov. sugar, ram's horn handles, scenic, cover chipped \$5.00; blue milk glass Swan cov. creamer, small crack \$3.00; 4 1/4" pink lustre bowl, Aster pattern, aged 3.00
 8 1/2" French china dresser tray, violets, gold trim 5.00
 1 1/2" Beehive signed Kauffman plate, group of colorful classic figures, deep green border and lovely gold design 7.50
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 Early blue & green Sprig china: 7 1/2" hexagonal pitcher, mint \$10.00; creamer, mint \$5.00; cov. sugar, severe, small chips \$5.00 or all for 18.50
 5 Thin German ramekins, with matching saucers, scalloped edges, lots of pink roses and gold, ea. \$3.25 or all for 15.00
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 Rare turquoise Malacca mustache c/s, Pond Lily patt., 1 tiny flake repair, otherwise mint 12.50
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 Set of 5 exquisite baroque shaped painted plates, 2 pink, 2 blue, 1 green, all with gorgeous pink rose sprays, one has hair line 12.00
 6 Blown glass tumblers, enam. dec. in pink, white & gold, finest condition 7.00
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 Blue Staff, scenic ped. ft. handled custard cup 2.50
 Finest Royal Bayreuth items: 4 demi-tasse c/s, shaped like miniature items: 4 c/s, ped. ft., 1 1/2" high, flaring to 3" diam. at top, saucers 4" diam., raised in center, entire cover of pink roses & wide gold embossed band, gold filigree inside cups, thinnest china, ea. \$7.50 or set of 4 27.50
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Words of Tribute

RESOLUTION



Be it resolved by the Board of Trustees of
the Lightner Museum of Hobbies:

In Memoriam

Otto C. Lightner was born in Norwich, Kansas, July 2nd, 1887 and died in Chicago, Illinois, on June 9th, 1950.

In accordance with his request his body will rest where during the last three years of his life his greatest interest was centered — The Lightner Museum of Hobbies. Here in old St. Augustine, in the spacious patio surrounded by the four massive walls of the Museum may he rest in peace.

This Museum was a dream which Mr. Lightner made a reality. Here will be preserved the tangible evidence of his love for the antique, the novel, and the odd, collections that go to make up the hobbies of mankind the world over.

This Museum, which represents the life work of Mr. Lightner, was his gift to the people of St. Augustine, Florida, and to the world.

We, the Trustees of the Lightner Museum of Hobbies, upon whom has been placed the responsibility and trust of carrying on the work of this great benefactor, are deeply grieved at his passing. We will miss his aid and advice in the performance of our duties in the preservation and maintenance of this unusual museum.

While we, as Trustees, only knew Otto C. Lightner for a short three years, in that brief space of time, we learned to admire and respect him for his fidelity of purpose, his courage and forthrightness, which were his outstanding characteristics.

Even though now Otto C. Lightner's lips are sealed and his task on earth is done, he speaks to us through his will as follows:

"It is designed that my work and ideals be carried on as long as we have a right to look into the future. In the name of our liberty may that be long. In the name of the faith of our fathers may all who have been trusted remain true to their trust."

We, the Trustees of the Lightner Museum of Hobbies, pray that we may be true to the trust thus bestowed upon us.

Also, we wish to do honor to the man who placed this trust in us, and do, therefore, dedicate and set aside a page in the minutes of the Trustees upon which shall be inscribed these words of appreciation and tribute to the perpetual memory of Otto C. Lightner.

ADOPTED, July 8, 1950.

H. E. Wolfe, Chairman

David R. Dunham, Secretary

Otto C. Lightner:

Great American

By CYRIL CLEMENS

Editor of Mark Twain Quarterly

Otto C. Lightner has written an imperishable page in the history of American journalism. In this age of so much slipshod, cheap and tawdry journalism, Mr. Lightner was a shining light. He was only satisfied with the best. He believed with Mark Twain that the difference between the nearly-right and the right action was the difference between the lightning-bug and the lightning. No half-way measures for him. He followed his profession of journalism with the same devotion and unselfishness that a great maestro follows his music. To be in his gracious presence was to feel inspired. He was always ready and able to give helpful advice to whomsoever sought it from him. He was never too busy or too preoccupied to see a friend or even a stranger—and no stranger ever left his presence without being his friend for life. He was a man of fine patriotic principles, and a firm believer in Democratic principles. He believed that democracy is a long, continuing effort in trial and error, and that the people need the kind of experience that will tolerate error but without perpetuating it.

His speech was always genuine and without any silliness, affectation, or pretense. His character always impressed one as thoroughly genuine because it was built by nature and not by mere convention.

Mark Twain once said that the most important function of a magazine in any country is the propagating of national feeling and pride in the national name — the keeping of people in love with their country and its institutions, and shielded from the allurements of alien and inimical systems. This Mr. Lightner did during his whole career of journalism extending well over a quarter of a

It seems fitting that we should use this page for this and future months for comments of Mr. Lightner's friends, whether for words of condolence or suggestions for the future, for reprints of some of his leading editorials now and then as requested, for discussions of trends and problems in the preservation of our cultural heritage.

We think our late leader would have liked it this way. He was particularly proud of his extensive circle of readers, for their diversity of interests, but most of all for their devotion to a common cause — making those golden hours of leisure time beneficial to individual, home and country. As he once so aptly phrased it, when speaking of future plans, "may we all be true to our trust."

HOBBIES STAFF

century. He ever had the best interests of America at heart.

Otto C. Lightner met Mark Twain's definition of a gentleman:

"I don't remember that I ever defined a gentleman, but it seems to me that if any man has just, merciful and kindly instincts he would be a gentleman, for he would need nothing else in the world."

Let me end this brief and inadequate but very sincere appraisal with Lord Tennyson's lines,

"And thus he bore without abuse
The grand old name of gentleman,
Defamed by every charlatan,
And soiled with all ignoble use."



In Memory of a Friend and a Great Man

Otto C. Lightner has passed from this world. He has stepped from one kingdom into another, from the antique kingdom into the kingdom of heaven. I had great admiration and respect for Mr. Lightner and will always be proud that I knew him. I would like, in my dedication to his memory, to be allowed to tell some of the qualities I know he possessed. I knew him to be a just man and a considerate one, an idealist and a philanthropist, a great humanitarian, a competent judge of human nature, a dry, droll, humorist that I think many were unaware of. He was a magnificent showman, a human dynamo whose tireless, dynamic energy was used to full capacity to create, construct and achieve things for posterity that will live forever, for all who choose to avail themselves of and to benefit from. His actual presence will be terribly missed by all who knew him. However, I feel his influence so permeated the antique world that anyone from now on who attends or participates in a Lightner show will feel his hand is still at the helm. Truly he chose a beautiful spot for his last sleep — in the heart of his museum in St. Augustine, Fla., which he created. I who know and love the museum so well have stood many times and watched the rain slash down through the tall palms in the patio bending them half way to the ground, I have also watched the brilliant Florida sunshine pour down into that same patio flooding it with gold with the square patch of blue sky above that will always be its roof. I have seen Mr. Lightner walking in the court many times with his hands clasped behind his back in deep thought and I wonder now if he was thinking then of when it would be his final resting place. He chose a fitting spot, a king within his courtyard. He was the pioneer and czar of the antique world. May he rest in peace knowing his splendid ideas and great plans will be carried out and into fulfillment as with his wonder-

ful fore-thought he left them in competent hands.

My tribute to him:

God will provide
A pillow for your weary head
Surcease from bodily pain
I know your soul will be at peace
Beneath his gentle reign.
—Darlene Johnston, Michigan.

oOo

Louisiana—In returning from a 6000 mile trip, we learned the last day out about Mr. Lightner. We were all stupefied and traveled for miles at a loss for words and trying to realize just what had happened. As ill as he was when he was here, with his wonderful stamina and the recovery of his will to live we were all so hopeful. There is nothing that we can say that will lessen the loss to you, his associates, but we want you to know and to tell the others that, even though we are, or were just a small part of his HOBBIES "family" that our lives were made fuller and richer for having had the privilege of being near him and knowing him. I won't let my little girls forget him—we will talk and live as near as we can as though he is still here. Our belief is that as long as there are those to remember he isn't gone. We hope you will always feel that we are a part of HOBBIES—and please come to see us. —Dorothy Fluke Many.

oOo

Missouri—We wish to join the great number of friends who express their regret of the passing of Mr. Lightner, and offer sympathy.—*Morsey on Charrette*

oOo

New York—It was a great shock to me to learn of Mr. Lightner's passing away. I did not know him personally, but I have had dealings with HOBBIES for so many years that I feel as if I had lost a great friend.—*Clara Edwards.*

oOo

New Jersey—Please accept our deep sympathy on the death of Mr. Lightner. It was a terrible shock. We wish you every success on your efforts to carry on.—*Mathilda and Lawrence Gallagher.*

oOo

North Carolina—Mr. Harrison and I were both shocked when we opened our HOBBIES magazine to read Mr. Lightner's page and find that he had been called beyond. We have been reading his magazine for years and it has been a big help to us. We regret very much his passing.—*Mrs. Lloyd Harrison.*

—o—

In the POINT MARION NEWS, (PA.) July 13, 1950
Otto C. Lightner, of HOBBIES Magazine, died last month and the July issue of the publication states that "while this is a time of sorrow for so many it must be found a time of gratefulness that such a man did live" and his ideas will impress readers of the magazine and those who have seen his hobby shows at Chicago and other cities. The obituary notice credits him with "authoring ideas all his life."

New York—I want to express my deep sympathy and feeling of personal loss on Mr. Lightner's death. I only met Mr. Lightner once. But through HOBBIES magazine and correspondence I felt that he was a friend. The antique dealers, and hobby enthusiasts certainly lost a friend. It was constantly obvious that Mr. Lightner never settled for "second best" either in people or works of art. He set certain standards for the collector and the dealer and made people better for having to live up to his expectations. He will long be remembered.—*Ann Thomas.*

oOo

Ohio—We were quite shocked to learn of Mr. Lightner's passing; the Antique Art has lost a great friend. We feel sure that the present HOBBIES organization will want to carry out Mr. Lightner's wishes with regard to the Antique Shows, Museum and Mart and you can always depend on us to support the cause.—*Mrs. Lon Cooper.*

oOo

Kansas—How sad we were to learn in HOBBIES of the passing of Mr. Lightner—could hardly believe it as we had no idea he was not in the best of health. He has surely left a lot of lovely things for us to remember so we will never forget him. I am sure you will do a grand job in carrying on.—*Gertrude Bennett.*

oOo

Ohio—We were shocked to hear of Mr. Lightner's death. He certainly will be missed by all collectors and dealers as a man with wide vision and great courage. We know that the whole HOBBIES staff will carry on as Mr. Lightner would have wished.—*Helen F. Murton.*

oOo

New York—I did not learn until a few days ago, when I returned from Maine, of the passing of your leader, and this was indeed a great shock. Although I differed many times with Mr. Lightner's ideas as expressed on the Editorial Page, I respected greatly his efforts to further the interests of antiquers and dealers in antiques, particularly his feeling about reproductions. It should be a source of gratification to his friends and admirers that Mr. Lightner had the joy of actually seeing his great dream come true in that very wonderful Museum at St. Augustine. May I join the many who want for you all, continued success, and furtherance of Mr. Lightner's ideas and ideals in preserving antiques and beautiful things of the past. I am sure you will always have the good wishes and the support of readers and all those who use and need HOBBIES. I send you heartfelt condolences in your great loss, really a great loss to a great many people.—*Zara M. Pollock.*

oOo

Illinois—It was too bad dear Mr. Lightner had to go, when he was at last realizing his dreams. Some day, I shall visit the Museum and see his greatest achievement. Have heard nothing but favorable comments. I am sure you will carry on with credit.—*Blanche E. Watson.*

California—As a HOBBIES reader for some years, I want to express my deep regret in the loss of Mr. Lightner. His views and principles as revealed in his "Publisher's Page" made him sincerely admired in this household.—*Bernice Linn.*

oOo

Oregon—Was so sorry to hear of the passing of Mr. Lightner. Surely a great man has fallen. He truly has left a great monument in his museum, which people may enjoy down through the ages.—*Mrs. A. F. Van Slyke.*

oOo

New York—Just learned through our HOBBIES of the loss of my friend, whom I too shall miss. Keep your chin up and keep doing the good job you have been doing at HOBBIES. Condolences from the membership of our New York City Metropolitan post card collectors.—*Joseph J. Nardone.*

oOo

Illinois—May we express our regret at Mr. Lightner's passing. We knew him only through HOBBIES Magazine, but looked upon him as a friend.—*Mr. and Mrs. A. J. Lawson.*

oOo

Iowa—We regret Mr. Lightner's passing deeply. We enjoyed very much his fearless editorials.—*Mrs. Elvis Stoetson.*

oOo

Michigan—I was so sorry about Mr. Lightner's death. I guess he was a "Martyr to the cause". So glad he can lie near the prized possessions he loved so well. What a wonderful heritage he left to us and our posterity. I hope all will rally to keep up the good work.—*Vina Hathaway.*

oOo

Ohio—We were shocked when we learned of Mr. Lightner's death. Rather as though we lived in a nation that had lost its "King". He surely will be missed.—*Gladys Rainey.*

oOo

Missouri—Mr. Kaler and I did not know of Mr. Lightner's passing until our copy of HOBBIES was received. In his love of the beautiful, he has left a magnificent monument by which many people will long remember a great man and his good work.—*Grace Kaler.*

oOo

Oregon—My heartfelt condolence to all of you who must take up and carry on Mr. Lightner's work.—*Bertha Sommer.*

oOo

Kansas—I was so sorry to hear of Mr. Lightner's death, as I always enjoyed his articles.—*James R. Fox.*

oOo

Michigan—I have learned of the death of Mr. Lightner and mourn him as a good friend and shall never forget his kindness to me. To those who were dear to him and to HOBBIES staff, I extend my sincere sympathy.

'A friend is gone
And we're saddened since.
We've lost, but Heaven
Has gained a Prince.'
—*Minerva I. Russell*

New York—Enclosed, please find my check to cover a 3 year renewal subscription to HOBBIES magazine. On reading the July issue of HOBBIES, I learned with deep regret of the passing of Mr. Lightner. To many, he was a great leader in the antique business; to me, he was a real American.—George W. Fincke.

oOo

New York—Enclosed is my check for renewal of subscription. Certainly don't want to miss even one issue. At this time I want to express to you folks at HOBBIES my deep sympathy over the loss of Mr. Lightner, whom I had known for a good many years and whom I had expected to know even better in the near future. We were both Jayhawkers, you know. He will be grievously missed, but I have every confidence in the ability of you folks to carry on, and here's my best wishes for your continued success.—Floyde F. Nichols.

oOo

Michigan—We were shocked upon looking through the July issue of HOBBIES to learn of the death of Mr. Lightner, and wish to extend herewith our deepest sympathy. Here, we feel, was someone whose "footprints" will long be seen "on the sands of time".—Cornelius Lamper, C-Sharp Hobby Shop.

oOo

Ohio—Although I never met Mr. Lightner, to learn of his death was equal to that of an old friend. I enjoyed reading his "write-ups".—Mrs. Richard Neely.

oOo

New York—We were very much grieved to learn of the passing of Mr. Lightner, and extend our deepest sympathy to you people who were associated with him. The world of Antique collectors, dealers and all interested in Antiques have been greatly benefited by his work and efforts and his passing will be a great loss to all of us.—Mrs. Thomas Bailey.

oOo

Colorado—It was with deep sorrow that I read of the sudden death of Mr. Otto C. Lightner, one of the great men of this age. A man who knew and enjoyed the beautiful things in the world about him, and knew how to help others enjoy them. Mr. Lightner built his own memorial, not in his joy but for the joy of the people of these United States. We always wait until too late to speak of the pleasures and happiness some one has spread before us. I am sure every subscriber to HOBBIES feels the loss of a true hobby friend and the greatest collector of all time.—Kate W. Blair.

oOo

New York—We sincerely regret the great loss you have sustained, and we shall miss his editorials.—Mrs. H. G. Farrington.

oOo

Indiana—Indeed sorry to hear of Mr. Lightner's passing, however he leaves a lasting monument to himself in the good he has done for so many as well as his work with HOBBIES.—H. F. Sanderson.

North Carolina—Enclosed is my check for HOBBIES for one year's subscription. My husband and I spent Saturday in Chicago and visited the Antique Mart while there. We enjoyed it a lot, however, we had a feeling of sadness as we stepped into the building because we felt as if we had known Mr. Lightner. We enjoyed his editorials and admired his frankness and his courage to speak aloud his convictions.—Mrs. Clara B. Jennerjohn.

oOo

Illinois—When we turned to our favorite page 100 in the July issue of HOBBIES, it was indeed a shock to learn of Mr. Lightner's death. We feel a deep personal loss—Mr. Lightner had been very kind to us many times. Collectors and dealers alike have certainly lost their best friend.—Alida Payne Law.

oOo

Texas—I was shocked to learn of the death of Mr. Lightner. It was almost like the death of an old friend, although I had never met him, and the magazine won't seem the same without his picture. I always looked forward to his page, and enjoyed his frank comments, and I'm sure Hobbies has experienced an irreplaceable loss.—Mrs. M. G. White, Jr.

oOo

California—It was a shock to us when we read of the death of Mr. Lightner . . . in HOBBIES. He shall be missed and remembered by many. Words can not express the feeling we have experienced from his passing away from our midst.—Mr. and Mrs. C. Baron.

oOo

Massachusetts—I wish to extend my sympathy in the passing of Mr. Lightner. The antique world has certainly lost a great promoter and I shall miss his editorials. I hope that you will continue business as usual and I wish you every success possible.—Ruby M. Clough.

oOo

Indiana—Please send me HOBBIES for one year. I was very sorry to hear of Mr. Lightner's passing away, but it is a road we all have to travel sometime. I have started back in my antique business after a sickness of about ten years and can not get along without HOBBIES.—Ann Morgan Wolf.

oOo

Michigan—It is with sadness I extend my sincere sympathy to the entire staff and all friends of Otto C. Lightner. Mr. Lightner was a welcome guest in our home and his visits will always be a very pleasant memory. He selected and purchased some rare items from my collection and they are now in the Museum at St. Augustine. I have spent over fifty years in Historical Research and I can realize the debt of gratitude that the American people owe to Mr. Lightner. He built the bridge to span the decades of American invention, progress, and evolution of our community life. He was a loyal American and his name will always have an honored place in our "Hall of Fame".—Mrs. W. E. Shaffer.

Washington—Since learning of Mr. Lightner's passing I have felt impelled to tell you how sorry I was that he had not been spared until he had the Museum at St. Augustine just the way he wished it. His influence in this world though, will be felt for a long, long time and I am sure he made provisions to carry on the work and it will be completed as he planned. As I look over my early Button Scrap Books I find them pretty well filled with clippings from HOBBIES of the Seattle "doings" in those early days. HOBBIES surely started us on our way and it is perfectly marvelous the hold the hobby has on collectors today!—Mrs. John J. O'Brien.

oOo

New York—It was with a great deal of regret that I noted the passing of O. C. Lightner. I had grown accustomed to reading his Editorials each month, and the fact I am a long time subscriber to HOBBIES is evidence of what I think of the Magazine.—Clinton A. McGlamery.

oOo

Florida—Mr. Lightner was to the Northern part of Florida, as Plant was to the East Coast and Flagler to the West Coast — in his great generosity in coming into St. Augustine and giving his wonderful Museum, of priceless articles, for the pleasure of all — there is no other museum like it — that represents early Americana. He will be greatly missed — there is no one to take his place who will ever have the courage of his convictions and put them into operation, for the protection of the ones who needed just such assistance as he was able to give. Always looking about to improve the co-operation between the buyer and the seller — the whole Antique Industry, has lost its best friend. The thought occurred to me, that in his association with the members of his staff, that he had many times expressed a desire, to purchase some very beautiful work of art, for his Museum, and let the days, glide by, and left the wish unfulfilled, and the purchase not made; if you could think of something of this nature, wouldn't it be wonderful, to have his many friends purchase it; even at this late date, and hold that in memory of what he has done for all of us; a little memorial, to show that we all have respected and honored him. But it would have to be something very special; and through the medium of the HOBBIES, the many, many people who would like to contribute would come pouring in, with their sums, great and small. This to honor a really great man, and a great friend of Florida's. I never will forget his kindness to me, in my write-up in the January issue of HOBBIES nor the interest he expressed in his letters to me. — Grace Ford Lyle.

oOo

Indiana—Indeed sorry to hear of the Maestro's passing. In antique and all collectors circles he was tops.—Chalmer Lynch.

Texas — As Secretary to the San Antonio Dealers Association, I have been instructed to convey our deepest sympathy to your staff. Mr. Lightner was the recognized leader and authority in antiques. His passing will leave a vacancy that will never be replaced.—Mildred Bell, Sec.

oOo

Kentucky—The sorrowful news of Mr. Lightner's death touched me deeply. A great man has fallen. The antique world in general, "dealers and collectors" shall never cease to give him credit for being the greatest influence and help to both in keeping this great movement alive which now is a perpetual monument to him. He shall always live in our hearts. —Flo Brandon.

oOo

Texas—HOBBIES is such a friendly sort of magazine that naturally its readers have so many kindred interests that it makes for mutual friends. I had never met Mr. Lightner, but had admired his high principles and his friendly attitude toward his public. I was so shocked and grieved to learn of his passing. —Mrs. J. T. Hutchinson.

oOo

Pennsylvania—I would like to express my deep sorrow on the passing of Mr. Lightner. I was very shocked when I opened HOBBIES and read about his death. Like others, I usually turned to his page first to read his editorials. I will miss his "hard hitting" style of writing. —Edward M. Laughner.

oOo

Utah—I was very sorry to read of Mr. Lightner's death. Have been with him advertising since the Magazine started. I was in Chicago about June 1, and had hoped to get in time to meet Mr. Lightner, but high water in Nebraska caused the train to be hours late and I had to leave that night. I had no idea he was sick at the time.—Norman Shultz.

oOo

Massachusetts—Mrs. Barton and I were sorry indeed to learn of the death of Mr. Lightner. He did more than any other individual to raise the plane of hobbies and collecting, and all of us who enjoy our hobbies and avocations owe him a deep gratitude.—Robert S. Barton.

oOo

Indiana—It was with deep regret that we learned of Mr. Lightner's passing, but we are glad that he had the pleasure of seeing his Museum established where it will be a permanent memorial to his untiring efforts toward preserving the rare and beautiful for generations to come.—Mrs. F. W. Kraft.

oOo

Montana—My heart was saddened by Mr. Lightner's passing. But I feel that his work and memories will go on forever.—Mrs. F. W. Dillen.

oOo

Ohio — We returned home a few days ago from a vacation in New England. While there we heard of Mr. Lightner's death. We were indeed shocked as he seemed to be much better when we were at the Spring Show.—Jessie L. Peck.

Indiana—I hope things will go on as Mr. Lightner planned, and that you will not miss him too much. Persons as wonderful as he was, and whose lives have been so full and left so many mementoes do not leave this world, really . . . too much of them stays with us for them to be forgotten soon. I'm sure he will be here forever. I wish so much that I could have met and talked with him, first. —Dorothy Brannan.

oOo

Ohio—It is impossible to convey to you the shock and great sense of personal loss that the sad news of Mr. Lightner's death brought to Mr. Moore and myself and I am sure every one in the publishing company, the Mart, the Museum, collectors and dealers must feel just as we do. The dealers who have kept away from trafficking in the prevalent fakes will feel his loss keenly and hope for another fearless leader to fight for honesty in the antique business. We who love the genuinely old can at least give a prayer of thanks that Mr. Lightner was spared to us long enough to establish the Museum at St. Augustine as a monument to the memory of much of American early life, and it will also be a monument to the memory of a great, fearless and a far-sighted man. —Elizabeth Moore.

oOo

New York — We have all lost a good friend. Mr. Lightner was always very kind to us. He has found peace and happiness at last. Our kindest thoughts are with you all at this time.—Lillian and Carl Lampert.

oOo

Massachusetts—I was very shocked and sorry to learn of Mr. Lightner's death. While I had never met him, I always hoped to, for I much admired his honesty, ability and forthrightness. I feel that I, and all other hobbyists, have lost a real friend. I hope that the magazine, the Museum and the Mart will carry on, as I am sure he intended them to. But there will never be but one "O. C. L."—Dorothy Foster Brown.

oOo

Illinois—Having just returned from a trip west, I am deeply saddened by the news of Mr. Lightner's death on June 9th. Through his helpful HOBBIES Magazine, and the Hobby and Antique shows which he promoted, we have learned to know him, to depend upon him, and to love him. I am sure there are many thousands of collectors like myself, who will miss him very, very much. It has been my privilege to visit the St. Augustine Museum each winter since the year it was opened. My future visits shall be, in part, pilgrimages of humble gratitude to Mr. Lightner. Please accept my sorrow, and may God help you carry on his good and generous work.—Marge Lindahl.

oOo

Michigan — Mr. Lightner's death was a shock to me. Well, the antique world will never appreciate what he did for it. We are a selfish bunch. If I can be of service, do not hesitate to call on me.—Wm. L. Kendall.

Tennessee—Indeed, I was shocked exceedingly at the death of Mr. Lightner. I had always hoped to meet him in person but the closest I ever came to it was telephoning him once, and then there was the time I passed by coming from the Pacific (when he was out that afternoon early in 1946). Anyway, we seemed to be fine friends through correspondence and I shall miss him very much. I am sure the staff can manage to keep up the many projects and programs started by Mr. Lightner for I know that you are very capable people.—W. Porter Ware.

oOo

Oklahoma — When I read in July HOBBIES of the passing of Mr. Lightner, I felt that I had lost a personal friend.

Not only has man lost a champion for leisure occupations, but the antiques industry has lost a defender of the true antique as against reproductions posing as antiques.

Last winter I visited the Hobbies Museum in St. Augustine. What a wonderful tribute to man's interest in the cultural pursuits of leisure! Certainly, it is fitting that the last resting place of Mr. Lightner shall be in this monument to his work.

Besides Doll-ology, I get a vicarious pleasure out of all hobbies mentioned in HOBBIES Magazine. Dolls are my first love and my collector's interest, and financially, I have to limit my hobby to my main interest, but through HOBBIES Magazine I can collect all things.

I sincerely hope the knowledge of all the people who are sharing in the present sorrow will be an inspiration to those responsible for the ongoing of Hobbies Museum and HOBBIES Magazine.—Ferne Edwards.

oOo

New York—It was with a great deal of regret that I noted the passing of O. C. Lightner. I had grown accustomed to reading his editorials each month, and the fact that I am a long time subscriber to HOBBIES is evidence of what I think of the magazine.—Clinton A. McGlamery.

oOo

Washington — It was like losing one of the family to learn of Mr. Lightner's death. We will all miss him terribly.—Lila S. Laskey.

oOo

Wisconsin—I cherish the memory of the interesting visit my husband and I had with Mr. Lightner last February in the lobby of the Ponce de Leon Hotel, St. Augustine. Mr. Lightner seemed so well, and enthusiastic about the coming show at the Lightner Museum. My sincere sympathy to you and to all his associates. Practically every day customers, or dealers mention the untimely death of Mr. Lightner, and how much he will be missed. — Mrs. Clarence Marsh.

oOo

Illinois—Enclosed please find our renewal. All collectors and dealers will miss Mr. Lightner, and we will also miss his editorials. It is fitting that he will rest among the beautiful things he loved so well in St. Augustine.—Harris S. Lee.

Massachusetts—Was so sorry to hear of Mr. Lightner's death! He has certainly done a great work in preserving the loved old things of our ancestors, and demonstrating their value to their descendants. Wish I could have known him.—*Mary B. Sanford.*

oOo

Texas—I have taken HOBBIES for several years and look forward each month for my copy. I certainly hated to hear of Mr. Lightner's death and do miss his column so much, as that was the first thing I read each month. He was a fine person and did much for the antiques business.—*Mrs. James Lewis Smith.*

oOo

Pennsylvania—Last month as I read these many letters paying tribute to a man most of us have never met, I am again reminded of a framed certificate of merit August 10, 1942, bearing both the signatures of Pearl Reeder and O. C. Lightner, here on my desk, commending me in my pioneering efforts to sell antiques through the mail order columns of the magazine HOBBIES through the years 1938-1942 . . . it may interest you to know that at this late date a certain few of these early ads are still bringing results.

To me possibly belongs a rare privilege of having this eminent personality O. C. Lightner, himself, review my book "The House of Derr" in his last year here on earth, a privilege which I shall treasure.

To me, HOBBIES has been a clearing house and a common denominator where buyer meets seller on the printed page. Naturally great men of vision and foresight are needed at the helm and I trust the Lightner Foundation will carry on as planned.

Posterity, and the collecting fraternity, cannot afford to forget this great man's services.—*James F. Spears.*

oOo

Wyoming—I regretted to read of the death of Mr. Lightner. I admired his fearlessness and outspokenness.—*Marie Nichols.*

oOo

Wisconsin—Am very sorry to hear of Mr. Lightner's death. He surely

—o—

In Memoriam OTTO C. LIGHTNER

I wonder what makes the world go round,

Round on its endless way?

*And why the moon and why the sun
Shine brightly day by day.*

*Is it because a magic wand
Held by some mystic hands
Directs the stars to guide men on
To far, mysterious lands?*

*I wonder why at twilight's tide
A golden throated thrush
Sings to his mate and to all the world
That our hopes are never crushed.*

*When some day I'll lie gently down
And wrap around me tight
The mantle of my couch, I'll know
"God doeth all things right."*

—Written by EDITH ANDREW
BURCHELL, Oregon, Illinois.

will be missed. I have made my finest contacts through HOBBIES as have countless others. Good Luck.—*Agnes Haberman.*

oOo

California — Was so shocked and sorry to learn of the death of Mr. Lightner. I have always turned to the Publisher's Page when first opening the magazine and how shocked I was. He surely was a wonderful man. I never had the good fortune to meet him but after being a subscriber for fourteen or fifteen years you feel as though you are acquainted with the whole staff.—*Mrs. George Lightburn.*

oOo

Missouri — Many like myself received their first news of the passing of Mr. Lightner in July HOBBIES. It was such a shock, like a bolt of lightning from a clear sky—an irreparable loss to the antiques loving world. We were not personally acquainted with him. However, our dealings with him through HOBBIES were always satisfactory at all times. We could almost say that we grew up in a business way with Mr. Lightner, as we have the first issue of HOBBIES. With a sad heart, —*W. H. Karr.*

oOo

Surrey, England—I was very sad to read of Mr. Lightner's death. He was an exceptionally able and well loved man.—*Richard R. Cox.*

oOo

Okinawa—I was greatly saddened by the news that Mr. Lightner had passed away.—*PFC Joseph G. Forcheaux.*

oOo

In HOBBIES Realm

It is a pleasure this month to welcome so many new names to HOBBIES subscription list. It is as though the wishes and prophecies of our founder, Mr. Lightner, were being brought closer to fruition. He hoped for greater stimulation in the cultural arts of collecting and prophesied that the time would come when HOBBIES would triple its circulation, and be enlarged to 200 pages.

In addition to the many newcomers in our family of readers this month, there are sixteen additional pages in this September issue, made possible by the support of dealers all over our country.

oOo

The tremendous interest and support shown in the activities of our twenty-third annual fall show is indeed a tribute to Mr. Lightner also and a memorial to his pioneering efforts in behalf of collecting. The space has been sold out almost since the spring show, and all without the show organization ever leaving its desks. It all goes to prove that the Lightner shows produce the results that dealers and collectors want.

Mr. Lightner, while building the magazine and its enterprise, also built a strong organization. Charles Marston, who exhibited in the early Lightner Shows, and who in later years

trained in show management under Mr. Lightner will carry on the Lightner Show traditions. Mrs. Q. Eleanor Estes, whose grandmother Q. Eleanor Gridley, was a noted collector of Lincolniana and author of a book on the life of the Great Emancipator, will assist him in office details at the show. Her entire family has been a supporter of the Lightner interests for almost a quarter of a century. HOBBIES Magazine Staff has been helping on the show promotion for these many months. Mindful of the necessity of stimulating interest in collecting among the young, as well as the old, both of these interests have been kept in mind in our work this summer.

In HOBBIES staff organization who will also be at beck and call to assist in the fruitful triumph for the show coming up are Sue Neil, Barbara Smith, Ed Michals, Ed Deswysen, A. J. Leonard, Caroline Rogers, and Pearl Ann Reeder. Don Koehn will be in HOBBIES subscription booth as he has for the past many shows.

In our printing department to take care of any last minute needs are Frint, Altschuler, Rzasza, Jennings, Leach, Jensen, Stevens, Johnsen, Weissig, Von Beckman, Keeler, Lohrer, Sorvell, Sanford, Kalvatis, Phelan, all of whom are working toward the interests of the Foundation.

Mr. Lightner's constructive career is a parallel in a large measure of that of Sir Christopher Wren, the word-famous architect, whose organizing skill built the beautiful St. Paul's Cathedral in London. It was the great architect's dream to build a beautiful edifice, and to do so he surrounded himself with a unified organization. It is not given to all of us to make the plans for great cathedrals of beauty, literally or figuratively, but we can all do our part by adding a few nails to the structure.

oOo

The Lightner Memorial Association will be projected at this show. Its purpose is to assist in the promulgation of the Lightner ideals, and it will be open to all dealer-collector friends, alike. It will serve to bind our friendships and work even closer. At the organization meeting there will be discussions of yearly meetings, the place and time, etc. Requests have come for two or three meetings a year, to be held at the annual shows and the Lightner Museum of Hobbies in St. Augustine.

If you can participate, please write HOBBIES for details on the time and place of the organization meeting.

We hope to see as many of you as possible at the show

September 15-20,
at the Stevens Hotel.

If we can assist you in making hotel reservations, please do not hesitate to let us know.

HOBBIES Staff.



SEPTEMBER 15 - 16 - 17 18 - 19 - 20

are the dates of the great event of the year in collecting. It won't be long now until you'll be tuning up the old flivver for this event, and it will provide that last vacation of the year. The meadows and the mountains of the countryside will provide a tonic for your soul as you drive in to see this huge show of collectors items. And greeting old friends and meeting new ones at the show will be of great spiritual value.

THE GLAMOROUS SHOW
Chicago
Antiques Exposition
and
Collectors Fair
in its 24th anniversary
STEVENS HOTEL

THOUSANDS COME—Get Hotel Reservations Now. Enormous stocks, as usual, to select from . . . Courteous and warm-hearted dealers to serve you, or to find things for you . . . The contacts you make at this show will be more precious as the years go by.

Season Ticket, good for all six days, \$1.20, including tax.

WRITE FOR IT NOW.

ALL PROFITS OF THE SHOW GO TO CIVIC AND EDUCATIONAL INSTITUTIONS.

Conducted by and under the auspices of
THE LIGHTNER FOUNDATION

Incorporated not for Profit.

1006 South Michigan Avenue,

Chicago 5, Illinois

Slout
MANAGED

ANTIQUE SHOWS

OCTOBER

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MICHIGAN
Masonic Temple Bldg.

OCTOBER 2-3-4-5

- TOP ATTENDANCE
- TOP DEALERS

SOUTH BEND

INDIANA
Indiana Club

OCTOBER 23-24-25-26

ONE of the BEST of last Year's Shows

Both shows open 6 P.M. First Day. Thereafter daily from 11 A.M. to 10:30 P.M.

For information, write: Box 97, Vermontville, Mich. — Phone 2137

Plan Now to Attend the

MINNEAPOLIS ANTIQUE SHOW AND SALE

Sponsored by THE WOMAN'S GUILD
JUDSON MEMORIAL CHURCH

Harriet Avenue at 41st Street

SEPTEMBER 26-27-28

Daily 11:00 A.M. to 10:30 P.M.

CHAIRMAN MRS. THOS. BUSTARD

5330 Pleasant Avenue,

Minneapolis, Minnesota

The Original

CINCINNATI ANTIQUE SHOW

Hotel Gibson Ball Room

Opening Saturday, September 16 at 1 P.M.

September 17-18-19, from 11 A.M. to 11 P.M.

Closing September 20 at 6 P.M.

Admission 60c, Tax Pd.

GRACE WONNING, Manager

ANTIQUE SHOW

Methodist Church

Grove & 34th St., Berwyn, Ill.

October 17, 18, 19

LARGE DEALER SHOW — GLASS-CHINA

11 A.M. to 10 P.M. — Meals Served

Dealers, call Stanley 8-5665

Don't miss these important shows:

NEW YORK CITY

October 16 through 21

NEW YORK ANTIQUES FAIR

71st REGT. ARMORY
Park Avenue at 34th Street

BOSTON

November 6 through 9

COPLEY PLAZA ANTIQUES SHOW

COPLEY PLAZA HOTEL

PHILADELPHIA

November 6 through 9

PHILADELPHIA ANTIQUES FAIR

BELLEVUE STRATFORD HOTEL

WHITE PLAINS

November 13 through 18

EASTERN STATES ANTIQUES FAIR

WESTCHESTER COUNTY CENTER

For information, write:

THE NEW YORK ANTIQUES FAIR, INC.

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ANTIQUES SHOW and SALE

ANNA SHELTON HALL, 1316 Pennsylvania Avenue

OCTOBER 24-27 inclusive

Announcing A Greater

REDFORD ANTIQUES SHOW & SALE

Auditorium — 22521 Grand River Ave.
REDFORD, (Detroit Suburb), MICH.

October 9, 10 & 11, 1950

27 GENEROUS BOOTHS

Write: MARY C. O'LEARY, Mgr.
GRAND BLANC, MICHIGAN

Our 25th Semi-Annual Show

KOKOMO, INDIANA**Antiques Show****SEPT. 16th & 17th, 1950****HOTEL FRANCIS****HOURS:**

Saturday 2 to 10 P.M.

Sunday 11 A.M. to 10 P.M.

ADMISSION 50c tax included
 The Sigma Phi Gamma Sorority of Kokomo
 S. E. LEONARDSON, Manager
 925 N. Second Street, Decatur, Indiana

**ARLINGTON
 HEIGHTS
 ILLINOIS**
Antique**and****Hobby Show****Sept. 12, 13, 14**

11:00 A.M. to 10:00 P. M.

Methodist Meeting House**Arlington Heights, Illinois****FIRST****ANTIQUES FAIR & SALE***in beautiful***KITTANNING, PA.****Sept. 21, 22, 23, 1950***Presented by***ST. PAULS EPISCOPAL CHURCH***FOR INFORMATION, WRITE*

MARY C. O'LEARY, Mgr. — Grand Blanc, Mich.

Antique Show**Portland, Maine****Hotel Eastland****Oct. 9-10-11-12****Maine Antique Dealers Assn.****OAK PARK, ILL.****ANTIQUES SHOW & SALE**

A 28-BOOTH SHOW OF SELECT DEALERS

Oct. 2-3-4 at the Historic Mills House, Home & Pleasant Ave.

Daily 11 A.M. to 10:30 P.M.

Sponsored by INFANT WELFARE (Circle 19) - Only a few booths available, reserve now
 E. V. NOBLE, Manager — 3078 North 40th Street, Milwaukee 10, Wisconsin

**Topeka Antique
 Dealers Show**
OCTOBER 5, 6, 7, 1950*Beautiful City Auditorium — Topeka, Kansas*

Large Booths 10x25, \$35.00; 10x15, \$25.00.

R. T. WRIGHT, President — 821 North Kansas Avenue, Topeka, Kansas

*JEANETTE R. TRATEN presents the***SILVER SPRING, MARYLAND****ANTIQUE EXHIBITION and Sale**

to be held at the ARMORY

OCTOBER 16, 17, 18, 19, 20

11:00 A.M. to 11:00 P.M.

An important show that appeals to dealers and
 collectors and draws the largest crowd.

Tuckerman 2727 or Georgia 7608

Walter Reed Antique Shop, 6640 Georgia Ave., N. W. Washington 12, D. C.

Town and Country Antiques, 1409 East West Hwy., Silver Spring, Maryland

The National Guard of Kensington, Md.*takes pleasure in announcing*
**The Kensington Antiques
 Show and Sales**
"Antiques for Homes of Distinction"**SEPT. 25 through SEPT. 30, 1950**

Monday through Friday 11 A.M. until 11 P.M. — Saturday 11 A.M. until 6 P.M.

In the NATIONAL GUARD ARMORY

Connecticut Avenue, Extended, Kensington, Md.

"Just Outside the Nation's Capital"

EMILY S. WAMPLER, Manager — Kensington, Maryland

"Two" of the Nations Outstanding Shows!

Greater Indianapolis Antiques Exposition

October 7, 8, 9, 10, 1950

MURAT SHRINE, INDIANAPOLIS, IND.

Daily 1:00 P.M. to 10:30 P.M.

This show has been acclaimed by Dealers and Promoters everywhere as

"The Country's Most Beautiful Show"

★ ★ ★ Followed by ★ ★ ★

"The Show of Shows in Kentucky"

Greater Louisville Antiques Exposition

October 13, 14, 15, 16, 1950

CLUB MADRID, LOUISVILLE, KENTUCKY

Daily 1:00 P.M. to 10:30 P.M.

A Grand Opportunity to Make TWO outstanding Shows in ONE TRIP!

Booth Rentals Reasonable.

E. P. BAUER, Mgr., (Little Gnome Shop)

522 East Market Street,
Louisville 2, Ky.

Write NOW for Available Space!

THIRD ANNUAL ANTIQUES SHOW

October 23, 24, 25, 1950

Florham Park, N. J.

At "The Little Red Schoolhouse"

Sponsored by the Historical Society
of Florham Park, N. J.

MARTHA C. CONLON & ETHEL SCHERMERHORN
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WATERLOO, IOWA

Antiques Show

November 16-17-18-19

Blackhawk Room

Hotel Russel-Lamson

11 A.M. to 10:30 P.M. Daily

BOOTHS \$35.00

(Tables, chairs, lights furnished)

"A Beautiful Exhibition

In The Friendly Midwest"

MR. & MRS. J. W. KOEHN, Mgrs.
501 3rd Avenue, S.W.
Cedar Rapids, Iowa

Announcing A "Must" on Your Show List

GARY, INDIANA ANTIQUES SHOW

SEPTEMBER 10, 11, 12, 13, 1950

At NEW V. F. W. BALLROOM — 724 E. 5th

OTHER DAYS: 11:30 A. M. until 10:30 P. M.

(Opens 6:00 P. M. Sunday, Sept. 10 till 10:30 P. M.)

Tables and Lights Furnished — \$35.00 Booths

NOVEMBER 16, 17, 18 & 19 — Waterloo, Ia.

MR. & MRS. J. W. KOEHN, Managers — 501 3rd Ave. S.W. — Cedar Rapids, Iowa

ORIGINAL

HAMILTON ANTIQUES SHOW

Sponsored by TRINITY EPISCOPAL CHURCH

OCTOBER 14 & 15

ANTHONY WAYNE HOTEL
Hamilton, Ohio

ROBT L. MILLER, *Antiquarian, Manager*

On the site of historic Fort Hamilton

Southwestern Ohio's Antique Show of Outstanding Quality

Please mention HOBBIES when replying to advertisements

Regular, Semi-Annual
GREAT LAKES

ANTIQUE SHOW

Masonic Temple
DETROIT
October 20-21-22-23
64 DEALERS
\$300,000 Exhibition
A Paying Show for Exhibitors
and Collectors Alike

SAGINAW SHOW — October 13-14-15
Wm. L. KENDALL, Mgr.
629 W. Willis Ave., Detroit, Michigan

**NATIONAL CAPITOL
ANTIQUE EXHIBITION**
OCTOBER 23-24-25-26
WARDMAN PARK HOTEL
Washington, D. C.

Benefit of the Orthopedically Handicapped Children of the District of Columbia Health School.

BOOTH SPACE AVAILABLE — WRITE
NATIONAL CAPITOL ANTIQUE EXH.
5736 Sherrier Place, N.W., Wash., D. C.

COME TO
The 7th ANTIQUE SHOW
WAVERLY, PENNA.
September 11th & 12th
50c including Tax
THE COMMUNITY HOUSE

FIRST ANTIQUES SHOW
OSWEGO, NEW YORK
October 11, 12, 13, 1950
Hotel Pontiac

Sponsored by CHRIST CHURCH
MRS. BERTHA M. WILEY, Chairman

7th Annual Antiques Show
Sponsored by PILOT CLUB of
OWENSBORO, KENTUCKY
November 2, 3, 4, 1950
HOTEL OWENSBORO

Mark these Dates on Your Calendar

CHARLOTTE, NORTH CAROLINA
SECOND ANNUAL ANTIQUES SHOW
September 11-12-13
HOTEL CHARLOTTE
Sponsored by THE JUNIOR WOMAN'S CLUB

ROANOKE - SALEM, VIRGINIA
October 16-17-18-19
COUNTY CLUB HOUSE
(Between Salem and Roanoke)
Sponsored by THE SALEM JUNIOR WOMAN'S CLUB

GREENVILLE, SOUTH CAROLINA
THIRD ANNUAL ANTIQUES SHOW
October 30-31 - November 1-2
ARMORY
Sponsored by B. & P. W. CLUB

DANVILLE, VIRGINIA
November 8-9-10-11
YWCA BUILDING
Sponsored by THE AMERICAN ASSN. UNIVERSITY WOMEN
For space in these shows write MRS. J. C. RUSSELL, Lenoir, North Carolina
NOTE: The Goldsboro, N. C., show will not be held this Fall.

Please mention HOBBIES when replying to advertisements

Announcing!!
A new show in a world-famous city filled
with fine collectors

First Annual
Rochester, Minnesota
Antiques Show and Sale
Mayo Civic Auditorium
OCTOBER 13, 14, 15, 1950
Daily 11 A.M. to 10:30 P. M.

Write now for booth space in this exclusive show.
DORIS L. GRIFFIN, Manager
3061 North 27th Street, Milwaukee 10, Wisconsin

Second Annual
ANTIQUE AND HOBBY SHOW
Beautiful American Legion Ballroom
Set in lovely Spanish Surroundings
CITY OF CHAMPIONS, JOLIET, ILLINOIS

Sponsored by JOLIET GRADE SCHOOL BAND PARENTS ASSN.

October 2, 3, 4, 5

All on One Floor — Booth Rental Reasonable
 50 EXHIBITS - HOME COOKED FOOD - PARKING SPACE - SERVICE
 11 A.M. to 10. P.M. Daily — Admission 50c

Contact Dealer Chairman -- Now!

MR. VENUS SING — 1 South Cagwin — Phone 2-8384

MINNEAPOLIS, MINNESOTA
ANTIQUE SHOW

BALLROOM — HOTEL LEAMINGTON

OCTOBER 7, 8, 9 & 10, 1950

Opens 6:00 P. M. Saturday, Oct. 7, till 10:30 P. M.)

Othed days: 11 A. M. until 10:30 P. M.

Booths \$35.00 — Tables and Lights Furnished

MR. & MRS. O. MIKKELSON, Managers — 1600 Traymore Rd. So., Minneapolis 16, Minn.

DON'T BE CONFUSED!

OCTOBER 9, 10, 11 & 12

are the dates to remember.

It's the ORIGINAL!

NORRISTOWN ANTIQUES SHOW

CITY HALL AUDITORIUM
 Since 1935

NORRISTON, PENNA.
 D. E. SEELEY

INDIANAPOLIS, INDIANA

Antique Show and Sale

SPINK ARMS HOTEL

SEPTEMBER 24, 25, 26, 27

One of the most popular shows in the Middle West

PEARL RECORDS, Manager — 1429 Chester Street, Anderson, Indiana

12th. New Haven
ANTIQUES SHOW

SEPT. 27 - OCT. 1
 from 1 P.M. to 10:30 P.M.

NEW HAVEN

ARENA

For reservations write:

MILTON COTTLER, Mgr.

220 Park Street, New Haven, Conn.

SPRINGFIELD, OHIO

Antique Show

Sept. 22, 23, 24

Memorial Hall

11:00 A.M. to 10.00 P.M.

Booth rents, \$25 to \$30

(Tables, chairs, lights included)

★ ★ ★

FORT WAYNE, IND.

Antique Show

Sept. 29, 30 - Oct. 1

11:00 A.M. to 10.00 P.M.

The Armory

Booth rents, \$25 to \$32.50

(Tables, chairs, lights included)

S. E. LEONARDSON, Mgr.
 Decatur, Indiana

9th ANTIQUES SHOW

At FIRST CONGREGATIONAL CHURCH

Church Street, Verona, N. J.

Sponsored by the WOMEN'S GUILD
 of the FIRST CONGREGATIONAL CHURCH

OCTOBER 3, 4 & 5, 1950

JEAN S. ZINGG, Manager

WINCHESTER ANTIQUES SHOW & SALE

October 18, 19 & 20

11 A.M. to 10 P. M. Daily

CHRIST EPISCOPAL CHURCH PARISH HALL
 Winchester, Virginia

MRS. JOHN M. STECK, JR.
 (Prsident of St. Mary's Guild)

**THE GREATER
CINCINNATI, OHIO
ANTIQUES
SHOW
MUSIC HALL
Sept. 23-24-25-26, 1950**

One of the largest and most
important Ohio Antique Shows.



Eighty Dealers participating
from 24 States.



Large variety of Pine, Cherry and
Mahogany furniture.



Fine China and Porcelains,
Blown and Pressed Glass.



Noted for the Primitive Collector
where he can find early and rare items.

SAM YEAGLEY, *Mgr.*

Annville, Pa.

URBANA, ILL.

Antique Show and Sale

FIRST M. E. CHURCH, in lovely dining room

Sponsored by WOMAN'S CLUB

OCTOBER 3, 4, 5, 6

LUCILLE STAHL, Manager — Milan, Illinois

Gigantic Annual Pacific Coast Shows at

LOS ANGELES

PAN PACIFIC AUDITORIUM

OCTOBER 3-4-5-6-7

(POSTPONED FROM MAY)

SAN FRANCISCO

CIVIC AUDITORIUM

NOVEMBER 7, 8, 9, 10

Write for floor plan now. Pan Pacific Auditorium, Los Angeles, Calif. STANLEY RAUH, Mgr.

SAN ANTONIO, TEXAS

OUTSTANDING ANTIQUE SHOW & SALE

Saturday, Sunday, Monday - October 28, 29, 30, 1950

MINUET ROOM — BEAUTIFUL Menger Hotel

Ground Floor location, convenient loading and unloading facilities

Sponsored by THE ADOBE & FORREST Bihn Antiques

For information, write: MRS. MATTIE COUCH, 710 Avenue E., San Antonio, Texas

PROUDLY WE PRESENT OUR FIRST ANNUAL

Antique Show-Sale

Sponsored by

Alamo City Antique Dealers Association

Beautiful Municipal Auditorium

in the Heart of Town San Antonio, Texas

The Gateway to Old Mexico

Nov. 19th, 20th, 21st

EDYTHE ZEMAN, Mgr.

**419 McCullough,
San Antonio 2, Tex.**

OUT OF THE SCRAPBOOK

AGNES I. OTTLEY

in the Ontario Times Journal

Mute evidence of the requirements of the well-groomed man-about-town of other years, a large cabinet of shaving mugs, proudly bearing in gold Old English lettering the names of their owners, was undergoing a Spring housecleaning, Wednesday at the tontorial parlors of Frank Hoff.

The shop, established over 80 years ago by the late Maurice Bowens and Christopher Hirsch, has done business throughout the years, and has been operated by Mr. Hoff for over 20 years. He proudly admits 50 years of service in his chosen trade, many of which were spent in the shop he now operates.

A clientele of men from professions and trades that ran the line from a State Senator to hotel proprietor is recorded in the file of white cups, now long out-dated but kept to revive memories of those other days when a barber shop was solely a man's domain. Listed among the cup owners were the late Senator John Raines, one of the best known politicians of his day; G. Bradley Anderson, proprietor of Canandaigua's first department store; M. D. Munger, who first opened up a street railway and lighting system for this city; Jim Chamberlain, who conducted the Canandaigua Hotel; Assemblyman Charles C. Sackett, Attorney E. W. Gardner and his son, Postmaster Edwin P. Gardner; County Clerk F. R. Hoag; F. X. McNulty, well known contractor; A. B. Levy, dry goods merchant; S. F. Wader, a representative of the Standard Oil Company in France, and Mike Hennessey, who operated a landmark in Chapin street. All these men have passed to their reward, but like the little toy soldiers in the Eugene Fields poem, their shaving mugs stand by.

Not all the cup owners have passed on to other scenes, though their cups are dust covered and neglected. There is one owned by Edward Simmons, local druggist, and another by Dr. Lot D. Sutherland, dentist, Jack Costello and John Raines, Jr., of Rochester, have never called for their mugs nor have many others.

"Times surely have changed since those early days when a shave cost 15 cents," Mr. Hoff said today. "Why 50 years ago a woman would have been as much a curiosity in a barber shop as these china mugs are today. Oh well, time marches on and we must fall in line or be left behind," Mr. Hoff concluded as he honed his razor on a long strop.

ELIZABETH AMES, in the Milwaukee Journal

Among the popular patterns of the 1880's appeared animals. Of course the loveliest of these is the Lion pat-

(CONTINUED ON PAGE 117)

Don't miss it—Million Dollar Show in Million Dollar Building

TULSA, OKLA., ANTIQUE SHOW AND SALE

OCT. 9, 10, 11, 12 — in the beautiful CIMMARRON BALLROOM

Approved by Chamber of Commerce and Better Business Bureau

Booth rent \$35.00 — Get reservations today!

MEMPHIS, TENN., ANTIQUE SHOW AND SALE

Nineteenth Century Club, Jr. Dept., Sponsors

NOV. 20, 21, 22 — in the PUBLIC AUDITORIUM

LITTLE ROCK, ARK., ANTIQUE SHOW AND SALE

Little Rock Federation of Women's Clubs, Sponsors

NOV. 26, 27, 28, 29 — in the HOTEL LAFAYETTE BALLROOM

For particulars, write

MR. or MRS. G. FURROW — 201 No. 21st St., Ft. Smith, Ark.

22nd Cambridge

ANTIQUES SHOW

Hotel Continental
CAMBRIDGE, MASS.

OCT. 23-24-25-26

NAN & EMERSON BURNS, Mgrs.

4 Spring Terrace, Greenfield, Mass.

DAVENPORT, IOWA, Fall Antique Show & Sale

OCTOBER 31 — NOVEMBER 1, 2 & 3

Beautiful Ballroom F. O. E. Building

Quad Cities Antique & Art Dealers Association

Write: 419 Brady Street, Davenport, Iowa

LANCASTER, PA.

ANTIQUES SHOW

OCTOBER 2, 3, 4 & 5 — Moose Temple

MABEL I. RENNER, Manager — 483 West Market Street, York, Pennsylvania

**ZONTA CLUB
ANTIQUES SHOW**

November 6, 7, 8, 9, 1950

Municipal Auditorium

SHREVEPORT, LA.

ANNUAL ANTIQUES MART

October 3, 4 & 5

Sponsored by

NEW CENTURY CLUB of CHESTER, PENNA.
(WOMEN'S CLUB)

15th & Upland Sts.

MRS. THOMAS COCHRANE
Box 377, Chester, Pa.

3rd Annual ANTIQUES SHOW

EUGENE, OREGON

September 28, 29, 30

at the MASONIC TEMPLE

10th and Olive

Sponsored by the Evangeline Star Club

MRS. TED WALL, Mgr.

Northern Illinois' Greatest Antiques Display!

ROCKFORD, ILL. ANTIQUES SHOW

Shrine Temple (2 Floors) — Sept. 13, 14, 15, 1950

25 Dealer Exhibits — Open 11 A.M. to 10:30 P.M. Daily

MRS. R. E. WILLIAMS, Mgr. — 1231 Garrison Ave., Rockford, Ill.

OCTOBER 19-23

KANSAS CITY'S

CENTENNIAL YEAR

ANTIQUES SHOW

MUNICIPAL AUDITORIUM

Sponsored by The K. C. Antique Dealers Assn.

The Sidney Moores, Managers, Independence, Mo.

*Please mention HOBBIES when
replying to advertisements*

— ANTIQUE SHOWS —

TULSA, OKLA. Sept. 24, 25, 26, 27 HOTEL TULSA	LITTLE ROCK, ARK. Oct. 2, 3, 4 WONDER BAKERY	E. ST. LOUIS, ILL. Oct. 15, 16, 17, 18 HOTEL BROADVIEW	TERRE HAUTE, IND. Oct. 22, 23, 24, 25
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Booth rent, \$35.00 each — For space, write

JOE and/or DOROTHY RODRIGUEZ, Mgrs.

638 N. 84th St., East St. Louis, Ill.

Tyler 3-3060

THE POTPOURRI SHOP
614 Wilshire Blvd., Santa Monica, Calif.

CLEAR GLASS

Barbary low compote, oval, no lid. No. 724...	\$15.50
Thumbprint flint low open compote. No. 721...	18.00
7 Thumbprint flint saucers. Each...	7.00
3 Thumbprint flint wines. Each...	10.00
Horn of Plenty spooner...	7.50
Panelled Forget-Me-Not platter...	7.50
5 Horn of Plenty saucers, rayed center. Each...	7.50
Horn of Plenty qt. decanter, no stopper...	22.50
Horn of Plenty sugar, no lid...	12.50
Star Medallion in Cane butter dish...	5.00
Cupid & Venus miniature mug...	3.00
Banded Buckle open sugar...	6.00
Lincoln Drapery syrup jug...	12.50
Barley Wheelbarrow with pewter wheel...	9.50
Panelled Thistle goblet, flared...	5.00
D. & B. hanging slipper. See Leo Vict. Pl. 192	8.50
D. & B. slipper on Fishscale tray. Leo Vict. Pl. 188	10.00
Button slipper on sled. Leo Vict. Pl. 196...	9.50
Fashion butter dish...	6.50
Basketweave cov. compote...	10.00

THE OLD FORT
P. O. Box 863, Washington, D. C.

Wines: 6 Ruby T.P., ea. \$1.50; Princess Feather \$2; 2 Currier & Ives, ea. \$2.50; 5 Cl. Block, ea. \$2; 4 King's Crown, ea. \$2.00	
Ruby Thumbprint cup & saucer...	12.50
Shell & Jewel pitcher and 3 tumblers...	9.00
Pr. gas shades, frosted design, ripple top...	6.00
Blue Hobnail hall lamp shade...	13.50
Plano lamp, brass, adjustable...	20.00
TRANSPORTATION EXTRA	sp

Sugar Shaker Collectors

I have just purchased 130 colored sugar shakers. I collected over a period of 35 years. To be sold individually. Prices \$3 to \$15. Write your wants. Stamp, please. sp

A. R. SCOTT

Providence Hgwy., Dedham, Mass.

RAINBOW'S END ANTIQUE SHOP
211 N. Market St., Rockville, Ind.

Red satin glass G.W.W. lamp...	\$45.00
5 Autumn Leaf Haviland dinner plates. Each...	2.50
Meissen 10" plate, bird center...	8.50
8 "Louise" Bavaria 8" plates, med. rose with wide gold border. Each...	3.50
Apollo compote, 8"	6.50
Album stand with music box in drawer...	12.50
Old wall telephone, oak...	15.00
4 Goblets, cherry pattern. Each...	4.00

FOR SALE

My collection of horse-drawn vehicles, consisting of 4 Landaus, 2 Hotel Hacks, Carriage, Buck Board, Surrey with Fringe on top, 2-Wheel Road Carts, Horse-drawn Hearse, all in original state. Post Horse Heads. s

P. J. REFSHAUGE
Aurora, Nebraska

HOP'S ANTIQUE SHOP
MITCHELL, INDIANA

Three Face: Master cov. compote, \$70; medium size cov. compote, \$35, pr. \$65; small celery, one petal chip out top, \$4.50; pr. lamps, 8" hi., \$87.50 or ea. \$35; cake stand, \$37.50; open compote, \$37.50; 6 goblets, ea. \$12.50; 6 smaller goblets, resemble large wines, ea. \$10.

Lamps: Pr. blue T.P. stem, sq. bases, Moon & Star, clear bowls, 10" h., \$36.50; 1000 Eye stem, sq. base, sawtooth, blue bowl, 11 1/4" h., \$32.50; one same size clear bowl, \$27.50; pr. cobalt blue Rochelle lamps, \$34.50.

Pr. cov. Crystal Wedding compotes, \$28.50; one, \$15.

Fish-eye cov. compote, \$12.50.

Egyptian water pitcher, \$18.50.

Cherry drop leaf refn. table, beautiful, \$110 crated.

Walnut gateleg refinished table, \$135 crated.

Cherry nite tables, one and two drawers, chest of drawers, corner cupboards, walnut rose back chairs, one bar chair, refinished, \$19.

Everything Old and Proof
Transportation Extra • Stamps, Please sp

TANNER'S ANTIQUES

Holland, (Eric Co.), N. Y.

4 Limoges oyster plates, cream and gold lining, pink and gold borders. Very lovely. Each...	\$ 6.00
4 Deep amber Honeycomb water glasses with Daisy & Button pattern on bottom. Very hard to find. Each	3.50
6" Pennsylvania blue and white Spatterware pitcher. A beauty	6.00
Haviland chocolate pot, clear white china, ready to decorate. Very nice	5.00
H.P. Limoges powder jar, round, 5" across, soft blue with dainty rose and gold decorations on cover. Choice	5.50
6" Amber 2-Panel cream pitcher. Lovely	8.00
Cut glass vinegar cruet, original stopper, pin-wheel design, brilliant and deep cut	6.00
Purple carnival glass 7 pc. berry set. Very nice. Set	7.50
Metilach stein, brownish green background, raised cream colored figures and vines, 1/2 liter. Very unusual and a collector's item	20.00
Cut glass sugar & creamer, brilliant and deep cut. The finest quality. Set	9.00

All Items Perfect

Express Collect - No C. O. D. - Stamps, Please sc

MISCELLANEOUS

Old English pink lustre 3 pc. mush & milk set. Set	22.50
Calendar plate. 1912. Airplane, crazed...	4.50
Calendar plate. 1912. Owl...	3.00
Pratt ware tea tile	3.75
Heavy Chinese brass tray. Round. 12 1/4"	8.50
Royal Bayreuth lobster ware salt & pepper: \$7.50; creamer \$8.00; cov. sugar \$8.50; celery dish	9.50
12 1/4" Pewter deep plate, T. Danforth, Phila.	35.00
Pr. 7" Pewter candlesticks, R. Dunham. Pair	45.00
9" Parian hand holding vase...	15.00
Royal Berlin open edge bowl. Circa 1800	37.50
Brass ladle, iron handle...	6.50
Iron still banks, pigs, lions, elephants. Each...	2.00
56 12x16", by Dupin, hand col. French fash. prints. Each	7.50
Early box sand toy. Rare	Write

STAMP, PLEASE sc

BELOW, left to right:
Dresden Lamp, 17"
\$150.00

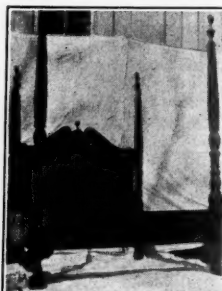
Pr. 13" Rockingham Figures
\$190.00

Pr. 15" Chelsea Figures
\$200.00

Pr. Glazed French Figures, 12"
\$145.00



MAHOGANY BED



Standard
54" width,
posts only
81" high to tip
of flame finials.
Original finish;
proof condition.
Crated, \$800.00



Pr. Dresden Candelabra, 19 1/2"
\$350.00
Pr. Chelsea Figures, 16 1/2"
\$200.00
Heavy lovely Bisque,
pink & white, 6x6 1/2"
\$25.00

AUNT CARRIE'S ATTIC

1165 N. Broadway,
Knoxville 17, Tenn.

sp

YE OLDE PARSONAGE

Between U. S. Rt. No. 1 and the Sea
Rye Center, N. H.

PHONE RYE BEACH 305

MINEIRA, blue stain, 10" plate... \$4.00
Fruit plates, 1 1/4" maroon border, peach center. Each... 5.00
AMBER D. & B. Crossbar, scal. low compo, 10" 8.50
STIPPLED STAR cov. sugar... 10.00
WEDGWOOD bread & milk 3 pc. set, gray-blue dec. with scenes, Landing of Pilgrims. Set... 15.00
6 WEDGWOOD 8 3/4" plates, quaint Chintzy pattern border in blue & brown, turquoise rim. Lovely Each... 3.00
OLD APOTHECARY SCALES in glass and mahogany case, complete with weights... 25.00
Pair opalescent green vases with ruffled tops overlay, 9 3/4" tall. Pair... 7.50
FROSTED ARTICHOKE pitcher, 12" tall... 10.00
FROSTED ARTICHOKE SCALLOPED bowl... 8.50
DAHLIA HANDLED CAKE PLATE... 6.50
PR. DEWDROP IN POINTS with fine border. Lee's Pl. No. 87. Each... 6.00
Pr. carriage lamps, all original, perfect condition, 13" high, heavy nickel-plated trim. Pair... 25.00
Pair very old iron fireplace tongs... 3.00
Pair very old iron fireplace tongs with brass finial... 3.00
LAMP, D. & B. font, iron base, dec. china stem... 15.00
ATTENTION PITCHER COLLECTORS!
China creamers, 4", floral dec. lovely ones. Each... 3.00
RUBY punch cups, clear handles. Each... 3.00
OLD CANTON CHOC. JUG, dog finial on cover, braided handle, 10 1/2" h. Exquisite... 45.00
OLD CANTON PLATTER, 18" long, 2 1/4" deep, dec. inside and outside. Very beautiful... 35.00
NICE OLD copper powder flasks. Each... 6.50
FOR THE DOG LOVER!
SETTER DOG COVERED CLEAR GLASS dish, same as BELKNAP No. 150... 18.50
MAGNIFICENT INKWELL W. MASTIFF DOG, 10 1/4" long, inkwell with cover and glass insert: overall dim. 9 1/4" w., 13" l., 6 1/4" h. NEWLY RESILVERED. (Lg. space in front for pens)... 125.00
OLD IRON DOG DOORSTOP, 6 1/4" l., 7" h., rare... 15.00
BENNINGTON DOG, 10 1/4" h... 45.00
STAFFORDSHIRE HOUND, 4 1/4" l., reclining with head on neck... 10.00
Pair ENGLISH BULLDOGS, 5" high, with muzzles in black, with blue ribbon around neck with 2 china bells in front. Dogs are white with black muzzles and parts of ears, made in Stoke. Eng. at Copeland Factory. Rare and unusual. Pair... 38.50
BRIGHT METAL PEN or KNIFE REST. TERRIER & PUG DOGS with 3 1/4" rod attached to dogs' backs... 5.00
VERY OLD IRON MATCH BOX, COACH DOG ON COVER OF 3 1/4" box which is attached to 6 footed pedestal base: dec. in red, white, black ribbing, overall 5"... 12.50
STAFFORDSHIRE DOG, white with rust spots, 5" h... 15.00
PR. STAFFORDSHIRE DOGS, white with black spots, 5 1/2" h., not quite alike but facing each other and almost identical. Pair... 25.00
ROYAL VIENNA CHOCOLATE SET: sugar in shape of basket with double handle; squatty creamer; tall graceful pot with cover. Pot has small time crack inside. Beautiful and exquisite colorings. Set... 38.50
When touring our sea coast plan to stop at Ye Olde Parsonage Inn. We have delightful accommodations with private bath, day, week and month.
No packing charge. All shipments via railway express collect. Everything guaranteed authentic.

McKEARIN'S ANTIQUES, Hoosick Falls, N.Y.

The U. S. Coin Glass we advertised last month is all sold. But we have a nice stock of Early Pressed Glass table wares. It will be well-worth while to visit our shop this summer or fall. See our stock of fine Early American furniture in pine, maple, cherry, walnut and mahogany; also a beautiful display of Early American Blown Glass, historical flasks, glass cup plates, lacy glass, pressed lamps, vases and candlesticks.

PAPERWEIGHTS

A fine stock of beautiful French weights—Baccarat, St. Louis and Clichy.

JUST IN

An unusually small Heppelwhite style 6-legged drop leaf table in beautiful curly maple.

Two very choice early pine tables.
A fine Duncan Phyfe Sheraton type sofa.
Some of the finest early Burl bowls we have ever seen.

"TWO HUNDRED YEARS OF AMERICAN BLOWN GLASS"

The new book by Helen and George S. McKearin recently off the press of Doubleday & Co. A beautiful book with 10 full page color plates and 105 black and white illustrating over 350 outstanding pieces of American Blown Glass. About 75,000 words of general text covering the history and development of glass making in America with much new and previously unpublished data. Complete caption accompanies each plate. About 15,000 words in the description captions and data. First printing of regular edition, \$15 postpaid. A few copies of autographed limited edition of 500 copies still available at \$25 postpaid and insured.

AMERICAN GLASS

By George S. & Helen McKearin. The outstanding general book on this subject, 600 pages of text, about 2,000 photographic illustrations and about 1,000 line drawings, \$5 postpaid and insured.

MRS. FLORENCE LOTT FREEMAN

438 N. Chestnut St., Westfield, N. J.

Express Collect - Stamp for Reply, Please
No C. O. D.'s - Satisfaction Guaranteed

FOR SALE:

Pattern spoons, hundreds of them, ea. \$4.25. Write your spooner needs. A few of them are: Barberry, Barred Forget-Me-Not, Beaded Mirror, Blaze, Block, Broken Column, Buckle, Late Buckle, Chain, clear Diagonal Band, Cube & Fan, Daisy (Lee #44), Feather, Garfield Drape, Grape & Festoon with Shield (Grape handles), Herringbone Band, Late Thistle, Loop, Loop & Fan, oval Mitre, Panel Thistle, Pear (Lee Victorian Early American Plate 153), Prism, Ripple, Sandwich Loop (Lee Victorian Plate 31), Sawtooth, Scroll with Flowers, Shell & Tassel, Stippled Star, Tree of Life, Washboard, Washington, Wildflower, Zipper Slash, Zipper, Dewdrop & Fan (Lee Vict. 63), Beaded Raindrop (Kamm), Peerless (Lee Vict.).

73 Note**CHICKERING****Square Piano**

Small size, refinished.

Made about 1845.

Beautiful walnut veneering.

Write for full particulars to:

SANNEBECK MUSIC CO.

Mexico, Missouri

**A COLLECTOR'S PORCELAIN**

Soft rainbow colors and exquisite detailing place this decorative object d'art in a special class. Marking: Royal Dux Bohemia. Measures 23" high by 12" wide. Discriminating collectors, please write to:

E. LENNEY

313 Warren Street.

Hudson, New York

Please mention **HOBBIES** when
replying to advertisements



These items are all old and in good original condition.

For a complete list of other good buys we have on hand, write to:

W. J. FRENCH

10 High Street,

Camden, Maine

FROGS!

The collection of the late Mrs. William Greig Walker, assembled over many years.
140 fascinating frogs from various countries, meeting many uses, and found in a wide range of materials: china, bisque, crockery, glass, wood, brass, iron, tin. Sizes from one-quarter inch to nine inches. These make decorative ornaments, cigarette holders, flower holders, book-ends, door-stops, to mention a few. One, a carved singing frog from Japan was owned by the late Lafcadio Hearn.

This rare collection is offered for only \$250.
It could be sold separately for \$500.

Please communicate with its owner,

MRS. H. S. HITCHCOCK

Box H. R. M.,

c/o **HOBBIES MAGAZINE**



Above: Paper and ink do not do justice to this beautiful window from the stained glass collection in the Lightner Museum of Hobbies, St. Augustine, Florida.

Below: The arms of a Spanish prince armorial tapestry, thought to have been made in Antwerp. Note the detail of flowers, animals life, and marine emblems.

OUT OF THE SCRAPBOOK

(CONTINUED FROM PAGE 112)

tern, which follows closely the forms of Westward Ho. Many of the footed pieces have wide frosted collars. The knobs of the covered pieces vary. One knob is a large frosted lion crouched. Another is the same lion in much smaller size. A third shows the large frosted lion with his front paws on a log, while a fourth is simply a large frosted lion's head.

Another of the more unusual art patterns and one hard to collect is the Polar Bear, a frosted and clear pattern showing icicles, bear and seals and blocks of ice. It is known as Iceberg in some sections.

Besides these extremely high class animal patterns there set in at about the same period other interesting animal and bird motifs. These were mostly used to adorn the knobs of covered dishes. Deer and Dog shows a hunting scene in frosted on clear glass with the knob topped by a dog standing on all fours. A frosted eagle serves as a knob on another popular pattern, and pheasants with long tails decorate still another.

Frosted Stork is a most desirable and hard to find pattern, the stork in elaborate decoration ornamenting the sides of a dish as well as serving as a knob. Jumbo was undoubtedly made to commemorate the mammoth elephant for which P. T. Barnum, the showman, paid \$10,000 in the early eighties. Jumbo became known all over the world and the little elephant which adorns some covered glass dishes of that period reminds the older generation of the time when Jumbo was a household word for anything huge.

Swans, hens, roosters, cows, frogs, rabbits, turkeys, fish, ducks and owls all were used in patterns of toothpick holders, mustard dishes and small ornaments.

The variation in many of the animal patterns is the result of their production by different factories, all of whom strove to meet the demand of the moment.

After your collection of pattern glass begins to assume considerable proportions you can turn to authentic pieces of antique furniture to hold it—kitchen safes, corner cupboards, china cabinets, chests and sideboards of pine, maple, birch, walnut and mahogany—as your home requires.

GRACE DILLARD

in the Grand Rapids, Mich., *Herald*

Many pieces of glass, ostensibly hailing from Venice, must on close scrutiny be attributed to a place of origin much nearer home, but so carefully have the glass makers of other countries imitated this product that there is often great difficulty in attributing certain objects and definite forms.

It is a well known fact that much of the early Bristol glass was so admirable in quality and appearance, and resembled the Venetian glass so

definitely, that it was often passed off as Venetian.

This form of substitution was particularly prevalent in the case of glass ornamented with white twisted threads, and in the case of ruby colored glass vases, candlesticks or mugs.

While it is pretty generally conceded that from an artistic point of view glass reached its greatest perfection with the Venetians of the sixteenth century, and while the Venetians impressed their style and taste throughout Europe, it is to neither this glass nor the Bohemian glass, which succeeded, that collectors turn in an effort to approach the lighter side of achievements in glass. There is achieved in the Nailsea glass the lightest and most unusual development. Fashion in this glass which bears the marked influence of Venetian makers, one finds all kinds of trinkets and curios. Smelling bottles, paperweights, slippers, stockings, bells, small hats, pipes, coach horns, rolling pins, and the usual domestic articles such as wine glasses, decanters, jugs, and mugs.

oOo

The colors used were most delightful and tiny colored threads thrown in waves, streaks, splashes, or zig-zags, upon such backgrounds as white, salmon pink, rose pink, light green, dark green, light and dark blue, milky white, or yellow, were used, as in the lovely Venetian compositions, which greatly increased the charm of this glass.

Not all glass which contains stripes and threads of color can be termed "Nailsea," for the unusualness of this glass and its acceptability have induced in turn many imitations of it.

The "Nailsea Glass Works" were opened in 1788, in Somerset, in the Bristol district, and continued operations for about 85 years.

On account of the proximity to the Bristol works, there were many interchanges in workmen, and much similarity in products. Much glass which is reputedly Bristol may be Nailsea, and vice versa. Both factories put out such very fine pieces that in all events, they are desirable, and collectable, and altogether praiseworthy.

oOo

Many collectors concentrate on the very beautifully colored ornamental flasks, which were Nailsea's chief product. Many bottles and jugs were spotted and striped and every collector of old glass, no matter what his other interests in ornamental shapes and fanciful objects, desires a few of the usual wide bodied bottles so characteristic of Nailsea. In fact many collectors choose only these Falstaffian-bodied objects and concern themselves chiefly with the difference in colors and striping.

Some of the choicest pieces made at the Nailsea factory were the glass bells. Blowers exercised much imagination and all their ingenuity in these small pieces, and their colors were clear, rich and brilliant.

While the products of the Nailsea glass works were glowing and color-

ful, the manners and morals of the workers were not without their heights and depths; living conditions were extremely poor. Young and old of both sexes were herded together in unspeakable discomfort, and roughness. They called their little group of cottages "Little Hell" or "Botany Bay." Religious teachers struggled hopelessly to bring some order out of the chaos of the lives of these people, but to practically no avail. Superstition ran riot, probably accounting for the many colored glass balls intended as charms to ward off the "Evil Eye."

Many of these early glass workers were rough, uncouth persons, but the work of their hands was surprisingly delicate and beautiful. Their latticino effects were very charming, and are even today difficult to duplicate. Most glass makers, when they try to imitate Nailsea glass, make all the pieces too large. One of the best ways to tell the genuine pieces is by their size, as they were always small.

—O—

EDAN WRIGHT in the *Chicago Daily News*

Of the early means of lighting in use in this country since colonial days the candle has held a place of grace hallowed even to the 20th century. In the quest for more and better light, what the candle has lost in being essential and at one time magnificent in the homes of the wealthy it has regained in the modern appreciation for its decorative qualities.

The first candles brought over on the long voyages from Europe by the colonists were precious stores to be hoarded. Like the Indians, the settlers burned strips and knots of resinous pine in their hearths, rushlights made from the pitch of the cat-o-nine-tails in the New England swamps and oil or tallow in the so-called Betty lamps.

With cattle too few and precious to be slaughtered for food and tallow, candles were a luxury reserved for such special occasions as christenings, weddings, and funerals. Fats had to be secured from the wild bear and deer in the wilderness and from the spermaceti in the head of the sperm whale. It is reported that beeswax was procurable only from England, but there were the honeycombs of the swarms of wild bees to be found in the rocky crevices and decayed tree trunks in New England.

Bayberries, which grew in thick clusters along the low, windswept shores of the seaboard, provided vegetable fat. It took patience to gather enough of these small berries for a batch of candles and skill to make them, since the wax had to be boiled and skimmed to just the right light-green, half-transparency. But they were worth it, and the candles made with the sweet bayberry oil were the choicest, burning with a starry gleam and giving off a delicate fragrance far removed from the smoking beefsteak variety of the less aristocratic tallow candles.

(CONTINUED ON PAGE 121)

WANTED

Rates: 8c per word;
Larger type 12c per word.

Urgently want "Currant and Strawberry" pattern glass tumblers. Proof pieces only. Advise price first letter. — Frank G. Love, 7420 Richland Place, Pittsburgh 8, Penna. s64011

MORNING GLORY pattern glass. Wish to complete my collection.—C. T. Caton, Box 191, Providence, R. I. o6445

WANTED, U. S. COIN GLASS.—Paul E. Zeeb, Greenville, Ill. je12046

BOTTLES: EARLY American flasks and bottles. Colored calabash, violin and Ohio ribbed and swirled bottles. Marked bitters. Documents, pictures and bills from old glass factories. New England Pineapple glass.—C. B. Gardner, Box 27, New London, Conn. ap122342

WANTED FOR PERSONAL collection, soft paste china in red, marked Aurora.—Walter Wilmarth, Kingsley, Pa. ja15p

Figure Bottles and marked Bitters. Give complete particulars. — Mrs. Frank Bennett, Rte. 2, Plainfield, New Jersey. s126351

WANTED: BELLEK & DRESDEN, large or small pieces for cash.—Leonice Rose, Opelousas, La. ap12098

COLOR STOPPERS for vinegar cruets.—Josephine Hopkins, 1120 Richmond Ave., Cincinnati 26, Ohio. s12867

WANTED: CROLIUS POTTERY. State description of article and price.—Mrs. W. S. Commerding, Jr., Smithtown Blvd., Nesconset, N. Y. s126121

BOTTLES: BLOWN bottles, bitters bottles and historical flasks. Give full description and price.—Edgar F. Hoffman, Colmanwood Rd., Maplewood, N. J. s3023

WANTED: Pattern Glass. Eyewinker, Actress, Heart with Thumbprint, Cupid and Venus.—Colins Antique Shop, 4024 34th St., San Diego 4, California. f120621

Shaving Mugs, Occupational and Sports. Banks, trains and toys. — Walter J. Henry, Adamsburg, Pa. je124431

BUY, SELL: clear, colored, lids, bases.—Wm. Goetz, Gerald, Mo. o623

SMALL CHINA MUG INSCRIBED "April" with appropriate four line verse.—Carroll Harrington, 200 Grotto Ave., Providence, R. I. s3882

WANTED CASTER BOTTLES. Will buy any amount, 25c to 50c for clear, 75c to \$1 for colored.—A. T. Sales Co., Box 763, Newark, Ohio. d120041

COPPER LUSTER FLOWER POT. Brown band, yellow pheasant, red nest, colored flowers. **PAFFERWEIGHTS** with flowers, vegetables, butterflies, mullerion. **HISTORICAL CHINA CUP PLATES.**—Dora Keller, 1077 Riverside Drive, South Bend, Ind. s3464

WANTED: OLD CLEAR PRISMS.—Anthony's Antiques, Greenville, Ill. s6652

BARBERSHOP SHAVING MUGS. Collector will pay liberal price for occupational, sporting designs. Offers submitted will receive prompt remittance or reply.—L. W. Evans, P. O. Box 412, Lenexa, Kansas. N3276

WANTED: A glass top to Early American composite, oval shape, measures 4 1/8" x 8 1/8".—Mrs. P. S. Anderson, 6070 Cates, St. Louis 12, Mo. S1612

WANTED: China, Blue Elder, Spode Tower, Blue Tea spoons, pearl handles.—Minnie M. Black, 12 Washington Place, East Orange, N. J. S1061

WANTED: FIVE 6" 1000 EYE vaseline plates, one goblet same, and five Daisy and Button open salts. State price.—Mrs. F. R. Dickinson, 1500 Lake Shore Drive, Chicago 10, Ill. o3694

WANT ITEMS in Classic, Salts in Horseshoe Cut glass goblets and wines. Describe. Price.—Blanche E. Watson, Geneva, Ill. s1251

RIDGWAY'S, ORIENTAL BEEHIVE, Chelsea, especially Hawthorne.—Slipier, 430 S. Fourth, Darby, Pa. ap9825

OLD FRENCH HAVILAND cups and saucers wanted. All sizes, all patterns, must be perfect. Also full set, and some odd pieces wanted. State price, pattern or color of decoration.—H. H. Spiller, Cheneyville, La. s4818

COLLECTOR WANTS: Rare and unusual old glass slippers.—Silence S. Wilson, Blument, Va. ap12827

WANTED: SIGNED TIFFANY, AURENE, Quenal glass. Heavy, perfect cut glass. Old jewelry set with large, well-cut, colored gems. Sets of hand-painted plates. Perfect French and German bisque.—Dieterick's Antiques, Beach-Haven, Pa. n68011

BARBER SHOP SHAVING MUGS. Collector will pay liberal price for occupational, fraternal, sporting designs. Offers submitted will receive prompt remittance or reply.—L. W. Evans, P. O. Box 412, Lenexa, Kansas. s4027

Glass and China cup plates wanted. Also colored lacy Sandwich salts, and other colored lacy Sandwich glass.—Beatrice T. Ewing, Timonium, Md. my122112

Wanted: Occupational and Sport shaving mugs. — Burton Handelman, 1466 - 49th St., Brooklyn, N. Y. d6276

Adams plates, 11" diam., rose, pattern, deep green leaves and roses, white background. One or more.—Victor Caplen, 1566 Jesup Ave., New York 52, N. Y. s1213

WANTED: HISTORIC BLUE Landing of Lafayette soup tureen. Write Box #CRG, c/o Hobbs-Bies, describing condition and price. s3042

BOTTLES: HISTORICAL FLASKS, bitters and blown bottles. Give description and price.—D. L. McCall, Monroeville, Ala. ja6276

WANTED: GENUINE CUT-GLASS goblets and finger-bowls in the "Russian" pattern. Better known as "Daisy and Button."—Sutton, 504 N.E. 16th St., Oklahoma City, Okla. o3004

Wanted: Glass cup plates and historical china.—Richard H. Wood, 4 Hillside Rd., Baltimore 10, Md. n6867

WANTED: To trade my collection of Blue Wildflower for same in Apple Green.—Mrs. E. G. Kagey, Millersburg, Ohio. N3403

WANTED: Green Beveled Star Glass.—Scneider on Taylor, Moberly, Mo. S188

WANTED: BEADED ACORN pattern glass. Lee 173. 65-124, including base for 7 1/2" composite lid; odd pieces blue Spode Italian china; Rogers 1647 plated Thread pattern silver. Price and describe fully.—Amanda Stephenson, 1204 Upham, San Louis Obispo, California. N3426

ROYAL DOULTON BONE CHINA, pink Lowestoft Rose pattern.—Mrs. B. Lewis, 6630 Merrill Ave., Chicago 49, Ill. N3062

WANTED: 14" SAPPHIRE BLUE Hobnail Shade, also 14" in Cranberry to frosted Hobnail, & amber 14" hobnail, also founts to match if possible.—Mrs. Geo. C. Young, 514 Holcombe Ave., Mobile, Ala. S1652

WANTED—BRIDAL LAMP with colored founts, clamjuice standard Majolica moth plate. Majolica, lilac bloom pieces. Describe. Reasonable. Nora Brown, Forestville, N.Y. S1002

MISSING PARTS WANTED

WANTED: COVERS; BLUE FLY, Amber D.Q. sugar, D. & B. X vaseline butter, Composites: Bleeding heart, Feather, Grape, Curtain, Clear ribbon, Loop and Dart.—Mildred C. Luss, Springfield, N. Y. s1291

FOR SALE

Rates: 8c per word;
Larger type 12c per word.

Many Patterns old glass, clear, colored and Milk. Bisque. Attractive list. No reproductions. Old English and French China.—E. Skilton, Downingtown, Penna. n66501

Emerald Green Palm and Scroll cruet, \$10.50. Sugar bases, band \$3. Jacob's ladder, \$5. Festoon with Shield, \$4. Stamp, requests, goblet lists.—Braeburn View, Colgate, Wis. s1213

Pattern glass & old china.—Harvills Antique Shop, Highway 7, Ephrata, Washington. n3372

CHINESE Snuff Bottles from my collection. Also, netsukes and inros. Lists available.—H. E. Ryman, Box 1199, St. Augustine, Florida. s3023

PATTERN GLASS from Millard, Kamm & Lee books. Write your wants.—E. S. Steele, New Holland, Pa. je128601

GLASS, CHINA, lamps, books, coins, minerals, general line antiques. Lists 5c.—Carters Antique Shop, Osborne, Kans. f12867

GLASS & CHINA by mail. Stamp.—Blanche Dillon, 1623 No. Twelfth, Sheboygan, Wis. s3802

GLASS AND CHINA by mail. Free lists.—Elizabeth Orr & Sara Chambers, Lewes, Del. ja6844

A collection of old china sugar bowls for sale, around 75.—Mrs. Henry Woodruff, 204 East Vine St., Liberty, Indiana. s1822

Antique Glass and China. Free lists.—S. G. Ewan, Wildwood, N. J. my122511

Notice to glass cup-plate collectors. Over 450, clear and colored. Send want list.—Amy Belle Rice, Rindge, New Hampshire. f124281

Free List. Pattern glass, china, GWTW lamps.—Little Eagle Antique Shop, Bedminster, Penn. my128421

For twenty years we have sold fine Pattern Glass by mail. Write and tell us what you want. We have no reproductions. We also carry furniture, Currier & Ives prints, cup plates, Sandwich and blown glass, salts, hats, lamps, paperweights, etc.—House of Antiques, 28 Chandler, Detroit 2, Mich. f62532

CROOKE'S MANUAL of Marks. Antique Pottery and Porcelain, and Crooke's Date Letters and Origin Marks on Antique English Scotch and Irish Silver. Two pocket-sized reference books. Extremely valuable to dealers, collectors in identifying old pottery and old silver. \$1 per copy. Discount on 6 or more copies. No C.O.D. or open accounts. Send cash, check or money order.—E. E. Crooke, 1850 Broadway, Indianapolis 2, Ind. s62112

ELEANOR SAWYER, Walpole, New Hampshire. Mail order and appointment. English imports arriving regularly. Trinket boxes; figurines; lustre jugs. Collectors' items n122511

FOR SALE: G.W.W. lamps, hanging lamps. Pattern glass, fine china. General line of antiques found in shops. No reproductions.—Marie's Antique Shop, 435 N. Hull, Minden, Nebr. n126942

OLD MEDICINE. Wine and Bitters bottles. Historical flasks. Send stamped envelope for list.—Mrs. Warren C. Lane, Leicester, Mass. d126121

COLLECT BITTERS BOTTLES. Much cheaper and easier to find than historical flasks. Buy or sell either List 10c.—The Empty Bottle, Box 27, New London, Conn. ap124661

LACY SANDWICH GLASS. Stamp please for lists of bowl, tea & cup plates, salts, etc. Offering lacy base lamp with blown font, 9" tall, round base. P-oot. Price \$40.—(Miss) K. E. Bassett, Lift the Latch Antiques, Box 174, Brimfield, Mass. n66121

BOTTLES, FLASKS and Bitters. Six different old Vermont Glass Factory scripts dated 1813 and 1814 for \$4. List 10c.—The Empty Bottle, Box 27, New London, Conn. ap12061

OLD MEDICINE, wine and bitters bottles. Historical flasks. Send stamped envelope for list.—Mrs. Warren C. Lane, Leicester, Mass. d126121

LAMPS: LIBRARY, Hall, G.W.T.W., Banquet Rayo and odd bases. Old shades and odd parts China, glass and misc. items. Guaranteed old, stamp, please.—Culver's R.F.D. 3, Laurel, Del. s3694

Haviland partial set, pure white, 8 place settings, some large serving pieces. Also 12 conv. bor. dinner plates.—Bennett Antiques, 4207 Olive St., St. Louis 8, Missouri. s1813

PERFECT PIECES of Minton, Haviland Wedding Ring, Crown Derby, imported 1880's, exquisite Libby's Rock Crystal (cut glass): goblets, finger bowls, water bottle, Daisy & Button design. Liquor glasses, design imprinted in glass. Handsome Rockwood, vases, lamps. All for the discriminating collector.—Mrs. May Anglin, 415 S. Clay, Mt. Carroll, Ill. c3008

PANELED THISTLE: jelly 5 1/2 x 5 1/2, \$3; jelly 7 1/2 x 8, 6 1/2, \$4; bon-bon, side handle, 5 1/2, \$3; bowl knob, 11, 6 1/2, \$3; bowl knob, 11, 6 1/2, \$4; candle, \$5; cake stand, 9 1/2, \$6; creamer, \$4.50; sugar, 2 handles, \$4.50; celery, \$5.50. Stamp please.—Hazel Ferryman, 108 N. Institute Place, Peoria 5, Illinois. s1004

FRISCHILLA: Water pitcher, \$27.50; cake stand, 10, 7 1/2 square firm stand, \$20; doughnut stand, \$15; 8" open compote, \$15; round fruit stand, \$15; large covered compote, \$25; chop dish, \$15; 8" berry bowl, 3 1/2" deep, \$15; 6 1/2" square bowl, \$10; syrup jug, \$12.50; covered sugar, \$12.50; spooner, \$10; 8" bowl 3" deep, \$12.50; 9 1/2" plate, \$12.50; rose bowl, \$20; tooth pick holder, \$6.50. All pieces perfect.—Treasure Chest, 1107 W. Beauregard, San Angelo, Texas. s1295

GOING OUT OF BUSINESS. Must dispose of everything. Separate lists available. Write immediately for lists desired.—Catherine Merrill, Glencoe, Minnesota. s1061

MILK GLASS: Lacy edge cat, 8" pat., dated. Flake on ear, \$18.50. Belknap 178. Lattice edge plate 10 1/2", autumn leaves with grapes, \$15. Lacy edge bowl, 10", \$11. Opal green, B.W. V. \$10. Fl. 107, small flaw under tail, \$15. Miniature lamp 7 1/2" tall, frosted apple green shade, \$10. Write wants in Haviland and pattern glass. Haviland: Silver green and Cornflower, \$15. Pattern glass: Willow, Oak Wildflower, Pannelled Thistle, Moon and Star, etc. Guar. satisfaction. Postage prepaid.—Mrs. K. Wilton, 1472 Roosevelt Ave., Salt Lake City, Utah. s1886

CUT GLASS: 200 pieces, miscellaneous pattern glass. Lists.—Patrick's Antiques, Marion, O. N221

AUTHENTIC EARLY American Glassware and parts; Tea Leaf lustre. Please write wants. Also buy: The Covered Wagon, Box 270, Galesburg, Ill. d3633

ROSETTE CAKE STAND: \$4.50. Cow cream, German, \$3. Tumblers: two green Opalescent I.T.P., \$3.50. Green floral, \$6. Cranberry to clear, \$10. Fleur-de-lis banana dish, \$6; Chelsea teapot, \$10 (oblong). Lg. m. Glass hen, \$10. Clear ribbed compote, \$12; Barbary, \$7. A Ironstone fuchsia cups, \$8; oblong type, turquoise, \$10; \$25; 6 pan. Thistle saucers, \$12.—Mildred C. Luss, Route 219, Springfield, N. Y. s1084

LUCILLE FURNELL: 5 Points, St. Cloud, Florida.—Tea cups and saucers; amber Cabbage Leaf sugar & creamer, spooner, butter; amber D & B lamp; 2 Amberette celeries; large Vaseline D & B covered compote. Write. s1652

FEATHER: Sugar, \$4. water, \$4.50; 7" bowl, 6" saucers, \$8 set. Cupid & Venus creamer, \$4.50. Jewel & Dewdrop, \$2.50. Wines: 4 Beaded Swirl, 2 each; Pannelled Dewdrop, \$2; Mascotte \$2; Cut Log, \$2; Pannelled Jewel, \$2. Toothpicks: Ribbed Opal, \$3.50; Frosted Hobnail, amber \$2; Clear Cherub, \$3.50. Blue, \$5. Goblets: Pannelled Jewel, \$2; Currier & Ives, \$2.50. Barbary, \$3. Plates: "It's Pleasant," etc., \$4.50; "A Good Mother," \$6.50. Moon & Star relish, \$4. Pannelled Dewdrop spooner, \$2.50. Write wants.—Grace Miller Ludlow, Selkirk, New York. s1086

MULBERRY TEAPOT "COREAN", \$15. Unusually lovely China Mantel Clock, cleaned and running, write. Brass Crumb Tray with Scraper, burnished, dated, \$4.50. Haviland 9" Decorative Plates, \$5. Old Ivory China, unusual pieces.—Mrs. W. Bennett, Livermore, Maine. s1882

WALNUT ATTRACTIVE 33 1/2 x 8" clock shelf, \$12.50. Comb and brush holder, 12 x 15", \$3.50. Picture frame, 18 x 20", \$4.50. Shadow box 18 x 23" (hinge), \$4.50. 8 knob stem clear cordials, each \$4.35; 10 brown plate (Cabrerie), \$3.25; Beautiful old blue banded 14" wash bowl, \$3.50; old soap dish (same) \$2.50; 4 good cake stands, \$9; 2 salt boxes, 4 stems (set) 6 1/2", 100 good post cards, \$5.—Lumpkin Shop, Carlinville, Ill. s1635

RUBY THUMBPRINT 5" compote, \$10.50; Red Block goblet, 5", cut glass; Haviland china; old doll's trunk, \$5; Tole hinged box, \$4.50; old spinning wheel, fine condition, uncrated, \$10.—Mrs. John Erb, 625 McClellan St., Schenectady, New York. s1882

OLD PATTERN GLASS: Festoon 10" round tray, \$5. Blue 2-panel wine, \$5. Flint Crata. Beer cup, \$2.50. Gooseberry tumbler, \$6.50. Pannelled Thistle 10" cakestand, \$4. Shell & Jewel water pitcher, \$2.50. Write for goblet list. Transportation extra.—Edna Hiestand, Route 1, Coopersburg, Pa. s1653

MARY GREGORY cruet, \$12. 8" Parian Bust, Gladstone, \$3. Large Moss Rose cup, saucer, \$5. White satin glass clear jar, cover, not orig., \$3.50. Amber wheat barley tumbler, \$4.75. Large wooden scoop, very old, \$3. Norwegian wooden Tena, \$9.50. Brass cuspidor, \$4.25. M. G. plate 182, Lee 6, \$2.55. Beautiful "Wifay" vase, not marked, reasonable. Covered Haviland pancake dish, slight imp., \$3.50. Clear Diagonal Band: platter \$5; 2 saucers, ea. \$1.50; large compote, no cover, \$6.75; 4 Iron Spatulas, Box Reg. 3, Oak pattern, \$1.50. Old Lattice Milk Glass bowl, Lee 175 lower left, \$10.50. Old Rose-in-Snow compote, \$8.55.—Edna Krause, Dell Rapids, South Dakota. s1247

FOR SALE—RARITIES—D & B boat relish, alternating amber dashes, \$14. English pink lustre water pitcher, cat's paw decoration, \$35. 6 Dresden 5 1/2" dia. plates, open edge, garlands of roses, 2 x 13" brass plate, man riding hay mower, team of horses, man with rake in farm scene, \$10. Pope Leo X 10" plate, hobnail panels, \$8.50. Bamboo Majolica water pitcher, \$18. Collection of spooners.—T. E. Antiques, 2843 Winchester Ave., Ashland, Ky. s1295

BAVARIA, LOVELY colors, flower sprays, 1-g. each, \$2.50 each \$1.25. 8" plated knife rests, very cute dachshunds, \$3.50. Dealers: 20 souvenir demi-tasse spoons each \$1. Large assortment of old Christmas ornaments, write. No approvals. Express collect. Write wants.—Hobby House, 134 Flanders, 17 Pleasant Street, South Natick, Massachusetts. s1295

V & B METTACH MUG, Coat of Arms, stein P. 272, No. 22. Warman's paper weight "New York World," 3 Presidents, frosted center platter, Garfield, Dr. Lee 165, Blockade cov. sugar & butter (both), \$5 each.—Pat Follock, Bulwer Road, Tarentum, Pa. s1823

WHEELING PEACHBLOW VASE mounted & electrified for lamp, photo 10c. Napoleon Bonaparte reverse print on glass, oval frame, August Hobbes, \$5. Large Bisque knitted bottle, \$2.50. Wall 8 drawer spice cabinet, walnut refinished, metal plates, \$12. Same hinged top salt box, \$4. Cut glass pinwheel goblet, \$3.50. 3 heavy cut glass water pitchers, \$8 each. Large zig-zag shaped heavy emerald glass baked Alaska tray, \$4.50. Another clear all over near cut, a beauty, \$4.50. Large hanging mirror comb & towel rack, walnut refinished, \$15.60. Large folding star shaped hat or clothes rack, porcelain knob, \$4. Victorian magazine wall rack, porcelain button trim, red felt liner, \$5. Giant Bulls Eye cruet, Kamm original stopper, \$4. Large Torpedo open compote, Kamm, \$4. Cover for Royal pattern butter, Kamm, \$1.50. Roostie creamer, \$4. Pannelled Thistle bowl, \$2.50. Same 8", \$4. Same 8" celery, \$4. Grape center bread plate, Lee 118, \$4.50. Pair brilliant Daisy & Diamond glass shades, 4" opening, \$4.50 pair. Crandell ribbed bell shaped shades like Tiffany's burnished gold, signed Queen, \$4 each. Two pair same signed Steuben, \$4 pair. 14 piece spice set, hanging salt, Delft seascape, German \$18. Unusual French porcelain clock, figurines etc. photo, 10c. Original double student lamp, write. Holmes & Searles silver flat ware for 6, write. 3 miniature lamps, photo, 10c. Mary Gregory lamp, photo 10c. Please include postage.—Treasure House, 7120 Lorain Ave., Cleveland, Ohio. s1291

6 CROSSED SWORD Meissen tea cups & saucers, 2 1/2" plate, 2 1/2" bowl, 2 1/2" saucer, old perfect condition. Hanging lamp, 12" lamp glass, hobnail shade, \$8. Cut glass knife rest, \$2.50. Royal Rudolstadt silver pitcher & plate, handpainted, \$5.50. Unusual silver platter, letter holder, inscribed, "Should Aid Acquaintance Be Forgotten", \$1 1/2" tall, \$15. Royal Bayreuth celery and relish dish, cream pitcher, 3 pieces, \$15. Handpainted, Brass Mortar and pestle, large size, \$15. Pair miniature, \$4. 2 1/2" round silver salt dips, 1 matching tooth pick holder, \$5. 8 square plain glass dips (mirrored waterford), \$5. Pair 6 1/2" amber fish bottles, \$5. 2 Exquisite Wedgwood demitasse cups (eggshell china), Holland scene in blue \$20 pair, 2 scrap boxes, large excellent condition, \$5—Beverly Hills Antiques, 9908 Walden Pkwy, Chicago 43, Ill. (Mrs.) Evelyn C. Franz. s1691

THE SHRUBBERY, Sheffield, Mass. Argus Sugar, \$12.50. Lamps: Peacock Feather, Beaded Heart, each \$8.25. Beautiful 6-bottle color jar, probably Sandwich, \$25. Pair 3 1/2" 3-footed amber vases, clear feet and ruffled top \$25. Amber 8" blown candlestick, \$17.50. Three pieces reputedly Sandwich, 12 1/2" high, 4 1/2" base, Cane panels, Honeycomb, lead, Orate Dutch Silver, Cruet, cover and handle, lovely, probably English, \$22.50. Onion 8 1/2" plate, Meissen in oval, \$5.25. Fine Coalbrook Chest, \$26. Lift-top commode, \$20. Many items. Write wants s1616

TREASURE CHEST, 323 F Britton, Britton, Oklahoma. Trile Cameo vase, 4", very pretty, signed, \$15. Deob Nance vase, 4 1/2", signed \$18. Child's early sewing machine made in Germany, \$5. Sweetest china 4 pc. tea set, tray, teapot, cream & sugar, soft green & white, \$12.50. Small cute size spinning wheel, good condition, \$25. Postage extra. s1485

TEXIAN CAMPAIGN blue platter, 15", \$45. Dr. Syntax Reading his Tour and Returning from his Tour, 8" plates, proof, each \$15. Clew Zoological Gardens, purple proof, each \$10.—H. G. Duckworth, 368 Long Hill St., Springfield, Mass. s1692

GOOD WILLOW Ware, including Wedgwood, Tell & Sons, Allerton and Woods. Make an offer. Grace Dauremont, Riversdale, Iowa. s1441

HAVILAND ice cream set, platter 12 1/4 x 8 1/4", plates 7 1/2", M. Walt, 423 8th St., Wilmette, Illinois. s1021

4 PIECE SET, GREEN Beaded Grape; Pair Ma & Pa Carter's Ins. \$9. Sapphire blue jewel box, lady's head, 7". Blue plush & plate glass case with 2 cut glass perfumes, write. Miscellaneous boxes, pill, rouge, jewel.—Mrs. John P. Calsen, 2326 16th Ave., Moline Ill. s1863

12" MERCURY VASE, \$3.50; Ironsides book ends, \$3.25; Currier & Ives vase, \$1.25. Fleur-de-lis clear match holder, \$2.25. Loop & Dewdrop 2 compotes, \$2. \$2.50; relish \$1.10; creamer N.H. chip \$3, spooner \$2.50, 4" lid \$1. John Maddox & Son, Royal Vitreous Thistle cake dish, \$5. 1876 Liberty Bank, \$3. Johnson Bros. Semi-Porcelain Milk Pitcher, \$5. Cooper's Works, 10 vol., \$5. Transportation not included.—Mrs. Hattie A. Johnston, Box 4, Newark, Missouri. s1646

FOR SALE: BEAUTIFUL large china English shade dish, deep blue flowers, \$18. Sandwich chesse, frosted, cut, perfect and handsome, \$25 1/2 at top, \$15. Six clear Hob-nail, amber rim tumblers, set \$35. Six beaded rim, clear, footed Cal's Eye saucers, one head chip, set \$12. Syrup pitcher, clear, ruby throat, good tin top, \$4.50. Jean Christie, 1514 Beacon St., Brookline, Mass. s1065

ANTIQUE GOBLETs: one of each: Three-face, Lion Head, Vase, Ho, Polar Bear, Pannelled Grape, Grape Festoon, Actress. Also, choice collector's bottles, write. Mrs. R. T. Walbank, 208 South Maple Ave., Oak Park, Illinois. s1064

MEAKIN MOSS ROSE bowl and pitcher, bowl crasse pitcher perfect, \$8.50. Chamber, lid, \$5.—Flossie Niles, Greenville, Ohio. s1441

MRS. L. C. HOLBEN, 273 Pierpont St., Rochester 13, N.Y. Two pickle casters, one with cranberry inverted Thumb-print jar and fork, \$2.50. Other apple green, daisy and button jar and tongs, \$21.50. Attractive small brass tea kettle & holder, complete, \$21.50. Mail Order Only. s1253

ROYAL COPENHAGEN Porcelain: Vase, Figurine, Girl Knitting, Fruit bowl (cracked) 12 Christmas Plates, 1921-1911 anniversary plate) Bing & Grondahl, Figure of boy King Frederik IX's birthday plate (1899-1949)—Cecilia Hansen, 1325 13 Street, N.W., Iowa Apis. No. 5, Washington 5, D. C. s1253

11 MEAKIN TEA LEAF lustre 19" dinner plates ea. \$3. 9 miles east Ashland, Highway 250.—Address: Mrs. Richard Neely, Route 1, Polk, Ohio. s1802

FOR SALE: 8 BARBERY footed saucers, \$17.50; Cranberry pickle attract, I.T.P., \$22.50; Cranberry ruffled fruit dish, silver holder, \$25; Pr. white Bristol vases, fuchsia & bleeding heart painting, \$30.—Julia T. Davis, College Heights, Greenville, Pa. s1272

BLEEDING HEART: mug, \$5; 7 1/2" lid, \$3. Leaf & Dart, fld. tumbler, \$5. Daisy & Button, 14" boat, \$5. Fishscale, tall compotes 9 1/4" diam., \$12. Frosted Hildage, 7 1/4", W. Fitch, \$6; 10 1/4" plate (side ground) \$5. Mary N. Currier, 1845, mfg. frame, \$10. French china, H.P. 9 1/4" soup plates, clusters pink apple blossoms, on blue flange, scalloped, gold edge, 6 set, \$30. E. Kaiser, 900 Amherst St., Box 5, Buffalo 6, N. Y. s1295

HORN OF PLENTY 7" and 8" Open compotes, Lion compotes, Bellflower water pitcher, Collection of amberette, 6 Magnet and Grape, Frosted Leaf Goblets, Grant Peace Plates, Milk Glass, Black Milk Glass, Spice Cabinets, large stock of clear and colored Pattern Glass.—The Iron Gate, Fort Edward, New York. s1484

"LAMPS," Cranberry Hobnail Shade, brass front, Hanging Prisms Burnished, Colored Nutmegs and Stem, others. Compotes, Frosted Lion, Lattice Milk Glass, Ruby Top Etched fern. Plates, Dresden, Portrail, Calender, Handpainted, Pitchers, Green Herringbone, Cranberry, Amethyst, Ball Swirl, Dolls, Wedgwood, colored glass, write wants. Stamp.—Kietzers, 600 Wall, Mankato, Minn. s1863

HOBNAIL CRUET with matching stopper, \$6.50. Pink Milk Glass syrup, \$6.50. Tobacco jar marked Czechoslovakia, \$3.50. Eight drawer spice cabinet, refinished, \$10. Bennington type dog, 7" high, \$6. Ruth Glass, Rushville, Illinois. s1462

THIN GLASS FINGER BOWLS, 10. Rim 1 1/2" gold engraved decoration, 27. Alfred Meakin Bone Dishes, 10, white, \$10.75. China dinner plates, gold band, 9. 10. Pr. Turrens & Platter with Lilies of the Valley, East Liverpool, Ohio, 1895, lot \$7.50. Currier & Ives Colored Print, "Look at Mama", \$11.50, extra nice frame. Magazines: "The Ladies Repository" 1869, 71, 72. Steel Engravings, wood illustrations, 2 for \$1. postpaid. Stamp please.—Mrs. Richard Neely, Polk, Ohio, Route 1. s1696

FLOW. BLUE CHINA: Tournaine, 3 soups, ea. \$2.75; 3 bone, ea. \$2.50; 8" plate, Eclipse, \$2.75; 9 1/4" plate, Madras, \$3.50; 9 1/2" plate, Scinde, \$3.50. Glass: Plume waste, \$6; creamer, \$6; creamer butter, \$4. Blue Wildflower open sub, \$7.50. Cobalt Colorado ind. creamer & sugar, \$8.50. Emerald green Croesus relish, handle rough, \$5.50. Maine shaker, \$3. Viking flower vase, \$5.50; water, \$6; jam jar, \$10; master salt, \$4. Ironstone and pattern glass. Cross M. Trump, 100 N. Court St., Medina, Ohio. s1806

AN AMATEUR IN ANTIQUES

By MARION DREW

3½ QT. CARLSBAD soup tureen & tray, lavender floral, mint, \$15. Footed silver stand, 1 drawer, rim on top holds gorgeous bottle with ls. pc. out of edge, \$12. 10½" plate, roses, signed, marked "sevres" Bavaria, \$9.50. Moss rose coffee pot & sugar, pot cover missing, not marked, finer than ironstone, \$12.50. Maple spice cab., ref., \$12.50. Tall wood coffee grinder to ref., \$7.50. Cherry wash-stand, towel bars on sides ref., \$37.50. 16½" diam. nickel over brass tray, handles, \$4.50. Sm. cheery desk, let down lid, write—Resale Stand, 121 2nd St., Chesterton, Ind. S1487

PLEAT & PANEL 42 pieces. A large stock of Pattern Glass.—The White House, Galena, Ill. S1441

TOO LATE TO CLASSIFY

MUSIC—WANTED

WANTED: Accordion solo recordings in good condition. — Stanley Bozynski, 1203 Sycamore, Wyandotte, Mich. S169

MUSIC FOR SALE

PIANO: Lindeman-Sons Cycloid, 1860. Interested, write — Harriette Bell, 37 Francis, Holyoke, Mass. S1821

FOR SALE: Guatemalan Marimba, 6 octaves, natural notes only. Over 70 yrs. old. Museum or collector's item.—Walter Semich, P. O. Box 751, Santa Cruz, Calif. S1802

RECORDS—JAZZ

I HAVE 100,000 JAZZ and sweet records, collectors items. Send me your wants. I will also buy phonograph record collections, any size.—Jacob S. Schneider, 128 West 66th St., N. Y. C. New York. f6069

ANTIQUES FOR SALE

BARGAINS: Lovely light oak extension dining table, seats 10; refinished, real antique, 90 yrs. old, beautiful legs; picture sent; price \$100. 6 light maple chairs; match table, \$10 each. — Mrs. J. C. Denton, Centralia, Mo. S1232

OLD RED COFFEE MILL, 12" high, made by "E.M.C." Old brown coffee pot, 9", cover to base, raised figures on both sides. Make an offer. Write—Box MBS, c/o HOBBIES. S1462

DOLLS WANTED

SOUTHERN DOLL DEALER wants old bisque dolls. Will do repairs. Need baby head, socket type, 16".—Peggy Doolittle, 1515 Westwood Ave. S. W., Atlanta, Ga. n3004

WANTED

Occupational shaving mugs wanted by collector. Must have owner's name and picture of trade, sport, or fraternal emblem.—Anselm Frankel, Greenfield, Mass. f6407

FINE HOPF VIOLIN IN EXCELLENT CONDITION. MAHOGANY REGINA MUSIC BOX.

20 DISCS, 15½".

Quaint hand organ, 10x9x6". Plays 6 tunes. Make an offer.

MRS. C. P. BROERMAN
1018 Bellemoade Avenue, Evansville 13, Indiana

"I'd like to buy some antiques for my house," a woman once said to me, "but I don't know where to begin. I bought a little glass mug with some red trimmings on it and my friends told me I could have found the same thing in a dime store. How do you know when anything is old and when anything is valuable?"

This is a common predicament for the person who longs for the color and atmosphere given by antique articles. There seems to be no jumping-off place, and the water looks awfully deep to the beginner who does not know how to swim. A great deal of attention has been given to the technical questions which interest the experts in specialized fields, but the general attitude toward the interested amateur is one of disdain.

Probably the wisest thing for any newcomer in the antiques field is to set aside a reasonable amount of money, adjusted to the size of his or her wallet, and then find something which he really likes and buy it. Admit at once that many mistakes may be made through this trial and error method, but also admit that it interests the purchaser, gives him the feeling that he is not too extravagant and also provides him with something of his own from which he can make a start. My own recommendation for the average amateur would be to buy a piece of china. China is vastly more common than glass today, although this has not always been the case. Its history is comparatively recent and may be read over without too much difficulty. It provides an enormous range of color, weight and texture, for glass and china both have texture just as cloth does and, moreover china is useful, too. Unless the amateur happens to choose a piece of bric-a-brac, he is pretty sure to buy something which has a definite daily use.

Personal taste is a fairly trustworthy guide in the purchase of china and, let me say at once that when I say "china" I mean both pottery and porcelain. It would be foolish to attempt to distinguish between these two types of china when beginning a collection. If you, as a buyer, like heavy jars or crocks, large plain pitchers, steins, or kitchen ware, never allow anyone to tell you that such things are not in the best

of taste. They have a perfectly reputable place in the artistic world and the fact that you happen to find some sellers whose tastes lie along other lines does not in any way contradict your own views.

You can find plenty of interesting earthenware articles with most interesting histories if you want to follow up this side of it. You may be surprised to discover that crocks or jugs or commercial containers were made at one time right in your own neighborhood. You may also find old articles of this class which have been carried around the country and bring with them a haunting tale of emigration from New England to New York State to the Prairies and onward to the Far West. The factories at Bennington, Vermont, were among the first makers of heavy crockery in this country and it is not unusual to find an old jar with an early Bennington mark over a thousand miles away from its birthplace. You may wonder what the story back of that jar may be, just as I often wonder how it was that a snuff jar made near New Orleans happened to be in the attic in my old house. Maybe one of my ancestors had formed the habit of taking snuff. I would never have known it if the big jar had not been saved. I now use this jar as an ornament on my terrace in the warm weather.

Tableware in America seems to have been very largely of English or French manufacture as soon as china became a practical investment. Such carefully arranged exhibits as those at the Boston Museum of Fine Arts, Mount Vernon and the Metropolitan Museum in New York City show evidence that either no elegant tableware was made in America previous to 1750 or else that so little has survived that it is impossible to show it even in these lavishly appointed model rooms. One of the most formal period rooms at the Metropolitan Museum, furnished in choice Sheraton mahogany is graced by the presence of a set of dishes ornamented with a Chinese version of the American Coat of Arms. The Museum calls this set an example of "Chinese Export Ware," but most people call this same china "Lowestoft". There is a confusion among authorities as to whether the clay was shipped from Lowestoft to China, decorated and then sent back again, or whether the Chinese themselves sent over to the American market a certain type of pottery which was later copied in the town of Lowestoft, England.

The amateur collector will probably not choose an example of Lowestoft for his first acquisition. It is fairly expensive and not particularly striking, although one acquires a taste for it, as if it were green olives or pickled limes. It may be recognized by a grayish white background, a slightly irregular surface and a

MRS. L. M. HEILIGENSTEIN

133 Orchard Drive, Belleville, Illinois

Heart in Thumbprint Sandwich lamp, \$10.
Gorgeous Royal Vienna portrait plate, beehive, 11½" diameter, brunette, \$25.
Cakestands: Baltimore Pear, \$8; Fishscale, \$4; Ball and Swirl, \$3.50.
Spooners: Moon & Star, \$4; Diamond Quilted, vase-line, \$4; Wildflower, \$3.
Feather: butter base \$3; sugar lid, \$1.50.
Rope edge trivet, \$3; punch ladle, \$5.
Dozen 15" fringed linen napkins, red borders, like new, \$10.50.
Butter dish lids, each \$2: King's Crown, vaseline; Hobnall; Roman Rosette; Wildflower.

NO FAKES — STAMP, PLEASE

sparse or scanty design. Sometimes there is a little gold in the decoration but more often the colors include an orange-red, a yellow-green and several shades of blue. There are no shadings or attempts at intricate color schemes in Lowestoft.

Another china which impresses the amateur collector immediately is Wedgwood with its familiar classic figures in white relief against a blue, green or tan background. Copeland, who was an assistant to Wedgwood, copied his color schemes but substituted hunting scenes instead of the formal designs. Blue and white Staffordshire is a very common occupant of the shelves of the antique dealer, but it is not a rare type of china nor should it be sold at a high price. Nearly everyone has a piece of Staffordshire somewhere about the house, maybe the big old platter in blue and white, discolored or cracked by age, perhaps the chipped teapot which has been relegated to the kitchen, or possibly a pair of absurd spaniels with yellow noses and black or copper-colored markings. The body of the typical Staffordshire piece is usually a light ivory, should be free from cracks and also from brown blotches. Do not buy cracked articles at large prices; if you like them well enough to overlook an exaggerated price, than that is your own affair. But such defects are considered to detract from the value of any piece and you should be cautious about such matters in the beginning.

In the beginning you should also be cautious about buying a sugar bowl or tea pot minus its lid, and also be a trifle wary about odd cups or saucers unless you have a definite use for them. Many people do take a chance upon finding the mate in a missing pair but such practices are really pushing your luck pretty hard. I once bought three magnificent Royal Worcester cups, not caring about the rest of the tea set, and then, to my amazement, found the matching tea pot over the borderline of the next state. This was such a piece of luck that I would never advise anyone else to trust to such a coincidence. Being a confirmed optimist, however, I think now that I will probably run across the sugar bowl and cream pitcher some fair day.

The amateur buyer can afford to indulge his fancy for an unusual but imperfect piece of china now and then whereas the dealer cannot do so. The collector expects to keep his treasure and enjoy it, but the dealer must consider the practical argument of resale. Unless he runs a junk shop or a gyp-shop, the professional dealer will handle only perfect pieces of china. No one wants to buy cups which have nicks in the rim, and no dealer can afford to buy such items. The popular large tureens are often imperfect in some slight degree, but the buyer must use both his eyes and his fingers unless he is very sure of the integrity of his dealer or else willing to give house room to some article with a large crack which may eventually develop into a break.

The plain white china, often called "Ironstone" regardless of where it

was made is very popular in some parts of the country, while in other localities it is considered almost worthless. Every dealer finds it almost impossible to buy enough tureens in this ware to meet the demand, yet it seems that the popularity of these pieces is actually a passing fad. Never place your pet Ironstone tureen in a room containing mahogany furniture; it would be like wearing your sport shoes with your best formal evening gown. Some people do not recognize this discord but they soon come to see that it exists.

Many people likewise expect to find tea cups or coffee cups included with old English dinner sets. Actually, tea and coffee were served to the ladies separately in the days of our ancestors, not at the table with the main course of the meal. American ware of about 1840 may include tea cups but the coffee cups seem rather inadequate according to our modern ideas. One woman of my acquaintance bought some beautiful tableware of an early American make, planning to use it daily, much to the disgust of her husband. He liked a large cup of coffee and said so with much emphasis. A few weeks later he came home with a parcel saying he had bought some antiques himself — wanted them used so that he could get enough coffee to start the day properly. The wife, being an amiable person, used his purchase with every meal for the coffee. Thus, her table was set with charming dishes accompanied by large shaving mugs filled with strong java. This was always good for a laugh and my secret opinion is that this had been his real aim right from the beginning.

If the amateur buyer were to ask me about the wisdom of spending a large sum for what is known as a "Collector's Item", I would always give as my opinion that it is better to work up to these things gradually. Gold lustre, copper lustre, Leeds, Chelsea, Belleek, and other continental wares can wait until your desires take definite form. The thing you bought upon your first junket after treasure may be vastly different from your choice two years later, and in the meantime price and values may have changed. Cut your garment according to your cloth and certainly according to your pocketbook. As a dealer, I enjoy selling a rare piece of Dresden or Derby, but as a practical soul I know it is foolish for the amateur to borrow money from the piggy bank in order to buy an Apostle pitcher. Maybe two years from now, yes; but the first time you make a purchase pick something which will appeal to your sense of values as well as to your eye for color.

OUT OF THE SCRAPBOOK

(CONTINUED FROM PAGE 117)

With the discovery of the native bayberry, bayberry wax became much sought after, so much so that there were laws enacted forbidding the stripping of the bushes before Sept.

10 or 15. The aromatic smell of these candles was a great curiosity, with their color, and they were occasionally sent abroad as novel gifts.

Candle dipping was itself a matter requiring no little talent, and there was a healthy rivalry among the good wives on candlemaking days. The tallow had to be kept at a certain temperature, because if it was too cold the candles turned out irregularly and burned unevenly, and if it became too hot it ruined the first dippings with its maker's reputation.

To prevent the candles from cracking in the burning the wisest colonial dame made the first three dips before she added water to precipitate the impurities to the bottom. The wicks, depending from small sticks, were dipped into the fat and hung to dry across two long poles, the first of these ready for a second dipping as the last were completed, until all were coated to the desired thickness. And when the day's task was done there was a goodly supply to lay away in the candle boxes to last, with thrifty use, until the next fall, when the cattle were killed for the winter's meat.

When molds of tin and pewter were invented, candlemaking was less arduous. Molds came in one, two, four, six, eight, 12 and 24 accommodations, and the only precaution necessary was to keep the candle wicking straight and tight as it hung in the mold while the tallow was poured.

In small villages molds were passed around and collected to insure a supply of candles worthy of the task. Later, itinerant candlemakers like the pewterers and the Yankee clockmakers, peddling their trade and their wares on horseback, made the rounds with molds sufficient to turn out an abundance of candles to last until their next trip. A jaunty lot, they were welcomed as much for the news and the gossip they purveyed as for their candlemaking ability.

The gay balls and receptions of the 18th century, sparkling with lusters of rock crystal and hundreds of candles, were the zenith in the career of the candle. But if the display was more spectacular and the wit of the company more scintillating, the candles and the chatter of the village troubadours of the road were not less appreciatively received.

—O—

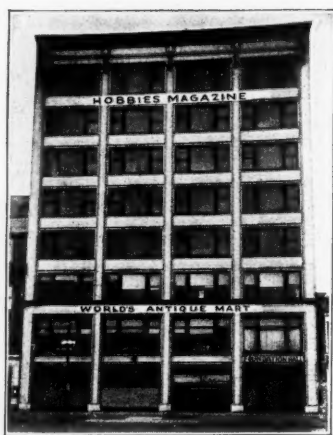
GRACE GOLDEN in the Indianapolis Star

Most true antiquarians with any knowledge of fine English glass would covet a delicate trumpet-shaped Amen glass. They were made as a sign of loyalty to the House of Stuart. All bear the cipher of the intertwined letters which signify Jacobus Rex, and they are so intricately done that they easily might be the unreasonable cipher G R.

These glasses are rare for many reasons. First, they were delicately blown and few have withstood the

(CONTINUED ON PAGE 125)

News of the World's Antique Mart



Home of HOBBIES Magazine and the New World Antique Mart, 1006 S. Michigan Ave., Chicago 5, Illinois.

Joseph Gray, who is well known as one of the foremost miniature collectors in the country, visited the Mart recently in quest of tiny things for his collection known as Atoms of Art. He purchased many unusual items which will be housed with his collection of "tinies." Mr. Gray always fascinates the crowds at the Antique Show with his huge display of miniature objects, and this year will be no exception.

oOo

The many friends of George Sloan were happy to see him back in his shop after a long absence because of illness.

oOo

Anne Ward has returned from a vacation which did not turn into a buying trip. Mrs. Ward divided her three weeks visit between Huntsville, and Birmingham, Alabama. She tells us that it was strictly a pleasure trip consisting of fishing trips, outings, and a relaxing game of bridge now and then. Her main object in the trip was to rest in preparation for the forthcoming antique show at the Stevens, Sept. 15-20.

oOo

Many interior decorators from Chicago and surrounding suburbs have found that the Mart is just the place to locate those unusual items, as well as many basic articles of furniture, glass and china. They appreciate the fact that they can do their shopping under one roof, and several have become regular Wednesday night shoppers.

oOo

New stock is being added to displays constantly and it is impossible to list all the rare additions monthly. However, Helen Denzer has rearranged her first floor shop and is showing a large variety of unusual items. Mrs. Scott, All's Well Studios, has purchased several crystal chandeliers which adds new lustre and beauty to the lovely display. Carson Pirie Scott & Co. took six of the chandeliers to use in their window displays. They will be used in the displays on the State St. side for three weeks.

oOo

Bea & Hillyard Lilley have doubled the size of their shop in order to handle their increased business and accommodate their vast stock of collector's pieces. They have a lovely display completely rearranged, with many new additions. Bruce Elrod helped them with the interior decoration.

oOo

Isobel Gordon has received a shipment of horological books from England which have long been sought by clock lovers.

oOo

Louise Disselhorst has just put on display several trays of buttons which she procured, and is also showing lovely old laces. She is planning a large exhibit for the antique show.

oOo

Fred Bailey Thompson, Georgia, author of books and magazine articles on the circus, took time out from the recent convention of the Circus Historians Association held in Chicago, to visit HOBBIES office and dealers in the Mart. Mr. Thompson knows thousands of circus performers and collectors of circuses all over the country. His career started in the circuses field early. At the age of 16 he played in Gentry Brothers famous Boy's Mounted Band.

He has just authored a book "Under the Big Tops," which one of the large eastern publishers will bring out this fall.

Through the years, one of his interests has been the assembly of

Much to our regret, owing to the illness of MR. SLOAN, we are compelled to relinquish our space at the Mart temporarily. Customers and other friends can reach us at our store at

7235 South Halsted
Phone: Vincennes 6-1713
DELEE ANTIQUES

scrapbooks of the circus, and he has 18 of them with material dating back as far as 1834 when the circus was in its infancy.

oOo

E. E. Meredith of Fairmount, West Virginia, visited HOBBIES office and the World's Antique Mart last month. Mr. Meredith has been a subscriber through the years, as well as a contributor. His column in HOBBIES, "Do You Remember," brings back the past with nostalgia for many.

Mr. Meredith is vice president of the West Virginia State Historical Society, and historian of the West Virginia Society of the Sons of Revolution. Besides he conducts a column in the Fairmount West Virginian.

oOo

Carol O'Dell is featuring a collection of owl items in her first floor shop during September. The following month will feature a collection of hat pins and Paisley shawls of yesterday-year by Martha Sherwin in her "Cellar to Attic" shop. Other features throughout the year, by other dealers, will be announced next month.

On the occasion
of our

FIRST ANNIVERSARY

at the

WORLD'S ANTIQUE MART

We take this opportunity to extend greetings to our fellow exhibitors and thank them for their co-operation and friendship.

Also, we take this occasion to thank our customers for their support during the past year.

To Charles Marston, Mart Manager and Trustee of the Lightner Foundation, and to the entire Lightner Foundation, and readership of HOBBIES Magazine, our very special thanks also.

We have taken double space to take care of our expanding business as Mart exhibitors, and we invite you as in the past, whether for a friendly call, to browse, or if looking for something special. Come share with us the amenities of mutual collecting and antiques dealing interests which the Mart affords.

The Mart is open each day
from 10:00 A.M. to 5:30 P.M.
Wednesday 10 to 10, closed Sunday

BEA & HILLYARD LILLEY
Phone WAbash 2-0580

WORLD'S ANTIQUE MART
1006 S. Michigan Ave.,
Chicago 5, Ill.

MART VISITORS

Out-of-town visitors who registered at the Mart last month, included:

MRS. CLARA H. BECKER, Iowa
C. L. FAXTON, Texas
MRS. CURTIS, Indiana
K. T. SLOVINA, Minnesota
D. H. GOODNOW, Massachusetts
MR. I. D. GOLDWYN, New York
G. GOLDWYN, New York
M. BRUMBERGER, New York
MRS. J. R. CLARK, Illinois
ORMON TOMLINSON, Illinois
FRANCIS TOMLINSON, Illinois
JOHN J. SECKRIST, Indiana
VICTORIA SHOPS, Illinois
MR. & MRS. GERALD P. McGINTY, New York
MAKEN MORLEY, Iowa
HARRY MORLEY, Iowa
MRS. BAYLEY BAKER, Massachusetts
MRS. FREDERICK S. PETTY & CYNTHIA, Ind.
E. R. TROMBLY, Michigan
ROGER BROMLEY, Michigan
CHARLES HORTWERS, Minnesota
ROY MOORE, New York
J. W. HARRINGTON, Arkansas
ED MURPHY, Oklahoma
H. J. WILLIAMS, New Jersey
MRS. G. VICTOR LOWRIE, Minnesota
JOHN E. GASKILL, Nebraska
R. J. WALSH, New York
H. B. PARCHEM, Illinois
MRS. CHAS. W. PARKER, Texas
BEN KAUW, Michigan
J. R. BILLY, Illinois
MRS. G. S. GARDNER, New Jersey
MRS. BEN H. MORSE, Illinois
MRS. DONALD B. MORSE, Illinois
JOHN BARNETT, Indiana
MRS. K. K. BARTAN, Missouri
MRS. IRENE HAIT, Arkansas
ARNOLD SAAP, Illinois
MRS. DOROTHEA KNIGHT, Indiana
FRIEDA HELTZEL, Indiana
RALPH HAMMOND, Alabama
MR. & MRS. JOHN NELSON, Michigan
MRS. W. G. MONGER, Indiana
MARJORIE MONGER, Indiana
MISS SUSANNAH SEVERN, Illinois
MRS. EDWARD E. SEVERN, Illinois
H. S. RICKMUND, Illinois
ROSLYN REASCH, Illinois
E. PAULS, Illinois
MRS. CLEMENS SCHEUER, New York
ROBERT C. SCHUER, New York
BETTY THOUSEN, Illinois
S. K. BOLLINGER, Florida
BERTHA E. TOBEY, Arkansas
MR. & MRS. S. B. KEEF, Michigan
MRS. A. E. SWEN, Iowa
MR. & MRS. RICHARD K. MEYER, Illinois
MRS. ELEANOR TAYLOR BELL, Texas
WM. J. WARD, Illinois
F. T. HOMER SIMPSON, Montana
MR. & MRS. DWIGHT L. WADE, Indiana
MR. & MRS. CLAUDE WADE, Indiana
MISS GLORIA WADE, Indiana
MRS. RUTH PARKIN, Ohio
MRS. GEO. BELTERIDGE, Michigan
MR. & MRS. McLEOD, Oregon
KENNETH McLEOD, Oregon
MR. & MRS. GUY BOUTTE, Virginia
MARJORIE McGUIRE, Missouri
C. LAMFER, Michigan
WM. VANDERWERP, Michigan
HELEN DECHSEN, Montana
WILLIAM RUSH, Illinois
MISS VELMA STREETER, Illinois
MRS. F. F. CRASSER, Illinois
MR. & MRS. EARL ANTIBUS, Ohio
B. S. REUTER, Texas
MRS. P. L. POWELL, Indiana
DONALD BAKER, Minnesota
MR. & MRS. PHILIP D. JOHNSON, Massachusetts
MR. & MRS. LEONARD PARE, Michigan
MRS. W. D. DONAND, Illinois
MR. & MRS. BEN H. ABBOTT, Texas
MRS. ALBERT LORE, Illinois
MRS. WALTER A. FINE, Illinois
GERTRUDE SINCLAIR, Cheshire, England
E. E. MEREDITH, West Virginia
MR. & MRS. CHARLES HOHLENCAMP, Colorado
MRS. N. KOVEMAN, Illinois
MR. & MRS. R. J. KRITZEN, Wisconsin
MR. & MRS. RICHARD CASPER, Wisconsin
MRS. J. T. DEMETRIO, Illinois
MR. & MRS. G. J. TOWNSEND BIRDSALL, N. Y.
MILDRED PULIAM, Missouri
BETTY THANSEN, Illinois
CHANDOS HOUTS, Michigan
MR. & MRS. R. H. CHIPLIS, Indiana
MRS. E. W. MANTING, Iowa
MR. & MRS. J. A. BROWN, New Mexico
JOYCE ANN BROWN, New Mexico
GORDON WEATHERLY, Michigan
MRS. C. H. PARKER, N. Y.
MRS. RUBY LOCKE, Indiana
MARIAN RUENETT, Indiana
MISS HELEN SATALA, Indiana
P. MANISOF, New York
MR. & MRS. L. T. LONG, Indiana
FRED BAILEY THOMPSON, Georgia
MRS. A. B. HOOVER, Illinois
MR. & MRS. G. A. HAMPTON, Ohio
MRS. E. E. JORDAN, Illinois
ALFARETTA MUMMERT, Ohio
ETHEL L. MUMMERT, Ohio
MRS. O. W. FRANK, Michigan
MRS. J. P. MIKESSELL, Michigan
H. J. GEIGER, Ohio
MRS. A. C. ZIGLER, Illinois
JULIA A. BARLOW, Illinois
MRS. H. M. KENDIG, Missouri
MRS. J. C. RUDD, Texas
GERTRUDE KUETAMEUR, Indiana
B. BARCOCK, Indiana
MRS. J. SPEARANDO, Illinois

MR. & MRS. O. ROY, Canada
MRS. J. W. HURTT, Illinois
MRS. OBYLLE TALBOLT, Indiana
MRS. J. D. JACKSON, Pennsylvania
A. E. ROSENTRER, Indiana
WM. CUNNINGHAM, Michigan
EARL FRENCH, Michigan
ELSA M. PETERS, Minnesota
PAULINE MONHOUSE, Michigan
A. KEHL, Ohio
MRS. EDNA STERLING, Iowa
MRS. C. W. TODD, Iowa
MR. & MRS. F. J. VANHAM, Illinois
MRS. E. ROSE, Indiana
DOROTHY WILLIAMS, Michigan
CLIFF E. WILLIAMS, Michigan
MRS. CHAS. F. MEYER III, California
MRS. H. L. RICE, Illinois
MR. & MRS. SCHMIDT, Arkansas
MRS. THEODORE PHILLIPS, Maryland
MR. & MRS. YOUNG, Virginia
DICK & RUSS YOUNG, Virginia
MR. & MRS. A. ZELLER & FAMILY, New York
MRS. NEILL GARRETT, Iowa
MR. & MRS. R. P. KELLER, Virginia
IRA J. MOODY, Iowa
T. D. SMITH, California
E. J. MC BEY, California
GLEN M. WATERS, Minnesota
MR. & MRS. PAUL MORE, California
MRS. J. CLAUDE JONES & DAUGHTER, Tenn.
MRS. C. F. SWEGAN, Ohio
MRS. E. L. LARSON, Indiana
MRS. JAMES POTER, Indiana
MRS. E. L. BURKE, Indiana
H. DOYLE RIGLE, Texas
PAUL W. MICHELSON, Illinois
FRANK L. HOZIG, Illinois
JULIUS AGH, Indiana
MR. & MRS. ROBERT A. SMITH, Tennessee
MR. & MRS. F. T. LAWSON, New York
L. B. MAREALLE, California
FRANK J. STVAN, Ohio
RUSSELL A. QUILLIN, Indiana
CARRIE R. PARKS, Iowa
NORMA L. STRUCK, Iowa
MR. & MRS. L. G. CROWE, Louisiana
MADELINE F. PARE, Arizona
MARGARET PARE, Arizona
MRS. JOHN KARWAC, Iowa
MRS. CLARENCE SCHALLOCK, Iowa
MR. & MRS. W. C. BEEDER, Iowa
MRS. CARL REEDER, LYNN, Illinois
JACK M. TURNER, Arizona
MRS. N. LEVIN, New York
MRS. J. E. KEEFE, Montana
FLORENCE LYNN, Illinois
BERTHA McCONANGHY, Indiana
CAROL CLARK, Illinois
MRS. E. M. CLAYTON, Illinois
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MR. & MRS. ARTHUR W. NELSON, Illinois
ELIZABETH A. HERLY, Pennsylvania
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MISS ALTA HOUEN, Michigan
JAMES BUCHHOLTZ, Ohio
ELINOR DAVID, Illinois
MR. & MRS. JOSEPH KALOS, Minnesota
MR. & MRS. JOHN L. PFEIFER, Canada
WANDA MAYA, Ind.
PALMER SINGLETON, Indiana
MRS. SHERMAN MILLER, Illinois
MR. HAROLD ZENOR, Illinois
FRANCIS M. HUEBER, Indiana
MRS. EMA L. HUEBER, Indiana
MRS. R. P. WINCHET, Illinois
MRS. BERENICE NELEMS, Washington
MRS. GLORIA BUSHMAN, Washington
MRS. FRANK GLICKERT, Georgia
MRS. CHAS. C. EVANS, Ohio
MRS. R. O. STEWART, Tennessee
DON SPRINGMAN, Michigan
DR. & MRS. J. M. SIEGEL, Indiana
MARIE H. GESSLER, New York
MRS. J. S. MAYS, Missouri
MAX FLEITMEN, Missouri
MR. & MRS. DONALD N. JOHNSON, Wisconsin
MISS MARY PAT SHAGER, Wisconsin
MRS. WM. F. GRADY, Illinois
MISS CATHERINE BARTS, Illinois
MRS. EMMA FINNIGAN, Iowa
MR. & MRS. J. E. HECCIN, Mississippi
JOHN N. COLE, Ohio
MRS. R. M. WOODS, Pennsylvania
ROBERT WOODS, JR., Pennsylvania
PEARL DAVEY, Nebraska
R. HANZLIK, Nebraska
DR. MINNIE M. BLACK, N. J.
MRS. R. L. LOWANDIS, Illinois
MRS. C. E. RICKARD, Illinois
LOUIS GARCIA, Michigan
C. C. SMOOT, California
PHYLLIS FAWCETT, Illinois
M. WHIPPLE, Ohio
ESIE FRY, Canada
ED MURPHY, Oklahoma
MRS. HOMER STROSNIDER, West Virginia
C. M. LOWEY, Texas
MRS. CLAUDE A. PEACOCK, Indiana
MR. & MRS. J. W. HENTGES, Colorado
MR. & MRS. RICE, New York
MRS. H. M. LUNA, Texas
DR. & MRS. V. J. EDSON, Kansas
MR. & MRS. PETER BERTHOLD, Indiana
MRS. LUKE BALLARD, Indiana
JENEVIEVE STEUKLE, Alaska
JACK E. PORTER, Illinois
MR. & MRS. E. J. FELDMAN, Massachusetts
MR. & MRS. N. L. ANDERSON, Illinois
EDWARD J. DOYLE, Arkansas
MRS. FELIX MANDELL, Texas
MRS. IRVING W. GREENE, Michigan
MRS. DEWEY D. MEADE, Oklahoma
DONALD E. FRUITGER, Illinois
LONE HERRMANN, Michigan
JUNE MILLS, Michigan
MRS. JOSEPH P. DAVIS, Indiana
MRS. GEO. D. COLDREN, Indiana
MRS. F. J. SCHUSTER, Indiana
MR. & MRS. J. RAYMOND GRAY, Ohio

HERB GARLING, Illinois
MRS. SAM S. CLAY, Iowa
MRS. GEORGE SPOONER, Iowa
MR. & MRS. W. F. WILLMETTE & FAMILY, Cal.
BILL SCHARF, Iowa
JOHN L. WALKER, Wisconsin
JEROME S. SCHENKMAN, New York
MRS. CARL HERMAN, California
MRS. J. C. HERMAN, Tennessee
H. D. FORREST, Mississippi
MRS. S. B. BOOZ, Illinois
MRS. H. O. BURNETT, Indiana
MRS. R. B. LIST, Indiana
MRS. FRANK E. SCHROEDER, Indiana
MURIEL B. BUNCH, Illinois
MRS. FRED OBERG, JR., Wisconsin
MRS. CHAS. ROYAL, Illinois
MRS. R. ELLIS, Illinois
MARGE MADDEN, Wisconsin
MRS. ROBERTS, Indiana
MRS. AGNUS HAWKINS, Ohio
MRS. J. S. JACKSON, Louisiana
MRS. A. B. WINTERS, Illinois

*Greetings
and
Best Wishes*

*to
FELLOW
DEALERS
and
COLLECTORS
attending the
24th ANNUAL
CHICAGO
ANTIQUES
EXPOSITION
and
COLLECTORS'
FAIR
STEVENS
HOTEL
SEPTEMBER 15-20*

*May this be
a treasured occasion.*

★ ★ ★

*The dealers of
The World's
ANTIQUES
MART*

Saints of St. Augustine

Herbert E. Wolfe, Museum Trustee, took time away from his mountain vacation in Tennessee to fly up to Chicago early in August for a conference with some of the trustees of the Lightner Foundation. As representative of the Museum Trustees, Mr. Wolfe presented plans of the trustees for development of the museum for carrying out the wishes of Mr. Lightner, the founder.

Mr. Wolfe is an illustrious citizen of Florida, and he and Mrs. Wolfe have their beautiful colonial home entirely filled with treasures of the past.

oOo

Just prior to his passing, Mr. Lightner was working on plans for certain renovations to be made on the museum. The Board of Trustees will carry out these plans, and they have decided to close the museum to the public from the latter part of August until October 15 to have the renovation work done, and to make plans for the coming season. An intensified program will be outlined and adopted that will draw even more people to the museum. Under this program it will take its place, as was Mr. Lightner's dream, as one of the most outstanding museums of the world. It will be a "must" for all collectors from all over the world.

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Summer events at the Museum have included a recent meeting of the St. Cecilia Club. The patio provided a beautiful setting for their production of the "Ballet of the Red Shoes." The dancers from the Mary Capo Studio of the Dance Arts were beautifully costumed in white tulle and satin, and red ballet slippers. Approximately 100 attended.

Other clubs who have attended lately have been the Exchange and Lion club groups. Other local civic clubs are planning similar visits to the museum in the near future.

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An interesting assortment of memorabilia relating to business transactions of the 1870's and 1880's has been received from L. N. Samson, Howe, Indiana. In the form of invoices, acknowledgments of orders, and checks in payment of merchandise, these papers bear some famous old names, still flourishing today — Hibbard, Spencer & Co. (now known as Hibbard, Spencer & Bartlett); Fairbanks, Morse & Company; Lyon & Healy; all of Chicago. Other cities represented in the group are New York City, Kalamazoo, Michigan, and Lima, Indiana. A price list of the Atlantic Glass Company, Pittsburgh, Pennsylvania, will particularly catch the eye of glass fanciers with its choice of table and saloon ware, lamps, bowls, tumblers, all of which were priced unbelievably low.

Plans are being readied for the annual show at the Lightner Museum of Hobbies in January. It is expected that this year's pilgrimage will add greater luster than ever to the Museum to do respect to the memory of Mr. Lightner. This year's show will be under the management of Charles Marston, Trustee of the Lightner Foundation. Mr. Marston's work on the Chicago Shows under the tutelage of Mr. Lightner during the past few years has equipped him to carry on this branch of the Lightner Foundation enterprises.

oOo

John Tart of the Museum writes the magazine that during the summer, the personnel has finished the library, the costume room, the carved wood room, the doll room, the Chinese room, the gold room, and the mineral room.

At the present time they are working on the Trustees' Kitchen, and are preparing room for display of A. J. (Ted) Meurer's "Shrines of George Washington."

Finishing touches have been put on the Lincoln room and also the bamboo room.

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Charles Marston, Foundation Trustee, has added to the Museum's unusual collection of cigar band dish novelties with a fruit dish. These items were made by housewives during those leisurely days of the latter part of the 19th century before the advent of the radio and television.

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Florida—I recently spent two hours in the Lightner Museum in St. Augustine, and must say it is truly wonderful, and Mr. Lightner deserves a great deal of honor and credit for giving us Hobbyists something to be proud of. I am wondering if Mr. Lightner would accept a very gorgeous display of unusual post cards, arranged on a large board under glass, and properly displayed in the Museum. The display would feature many Florida scenes in the early Nineteen Hundreds, and some in the Nineties, intensely interesting to hobbyists — my private collection consists of over 30,000. The ones I propose to use in the above mentioned display would only be several hundred. Would like to hear from you on this.—Louise Collins.

Yes. Thanks very much.

—o—

Comments From Guest Register

"Well worth anyone's while!"—Mr. & Mrs. Jack Roush, Georgia.

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"Extremely interesting — we want more!"—Mr. & Mrs. Z. C. Siedlecki, New York City.

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"An unexpected treat. Very, very interesting."—Mr. & Mrs. F. W. Bridges, Georgia.

"Worth coming back to see again and again."—Mr. & Mrs. R. G. McCain, Jr., Florida.

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"All that we expected, having seen it in Chicago in its infancy. It has grown as rapidly as its walls will permit."—Archer & Marie Brendel, Illinois.

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"Will favorably compare with the Smithsonian in glassware when completed."—Jane Hughes, West Virginia.

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"Enjoyed it very much, hope to come back."—Mr. & Mrs. Walter Parsygnat, Illinois.

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"Interesting, educational, very beautiful!"—Mr. & Mrs. J. F. Pittman, Alabama.

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"This has been a real treat to me — I don't want to leave."—Mrs. G. C. Ratcliff, Texas.

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"The museum surpassed our expectations—it's beautiful!"—Mr. & Mrs. E. A. Anderson, Alabama.

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"Our only regret is that we didn't have more time."—Mr. & Mrs. Walter M. Greer, Georgia.

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"The most beautiful and interesting museum that we have ever seen."—Mr. & Mrs. D. C. Stroud, Jr., Georgia.

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"Not disappointed — everything wonderful."—Mr. & Mrs. John W. Camp, Connecticut.

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"A place that all should visit."—Mrs. Clay B. Webber, Iowa.

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"It's as grand as I expected it would be."—Mrs. Harry Webber, Iowa.

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"I simply must come back as it is too beautiful to see all at one time. It would take a week to really examine every exhibit."—Mrs. Oris Harrell, Florida.

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"I could spend a week. Very fine display."—Mrs. Edward Kaeser, Sr., Tennessee.

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"No one should leave St. Augustine without visiting this wonderful museum."—Mary E. Egan, Long Branch, New Jersey.

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"Better than any I saw in Europe."—Mr. & Mrs. G. I. Acton, Tennessee.

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"This has been a wonderful sight and long to be remembered—with best wishes."—Mr. & Mrs. Howard Fossett, District of Columbia.

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"With deep appreciation for seeing these lovely things. May there be much happiness found for all walks of life here."—Stella E. Ausey, Florida.

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"A fine collection — worthy of much closer inspection."—Mr. and Mrs. Allison R. Collard, Florida.

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"An interesting place. I particularly enjoyed the beautiful china, satin glass and porcelain."—Helen Lehbrink, Illinois.

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"Too much for so little time to see it all!"—Mr. and Mrs. A. S. Uhler, Pennsylvania.

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"What a shame Mr. Lightner couldn't have seen it completed! I never knew such gorgeous things existed."—Mrs. Lester Everly, Illinois.

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"Best in all Florida, barring none."—Jack Rose, Connecticut.

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"Far exceeds Smithsonian Inst., Washington, D. C."—Mrs. Paul Knight, Marietta, Georgia.

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"Most complete, but can't spare the extra time it should have."—Anna Greenland, Indiana.

OUT OF THE SCRAPBOOK

(CONTINUED FROM PAGE 121)

passage of two centuries. They were made between 1740 and 1752.

A mark of their high quality is the delicate diamond point engraving which included entire verses of the Jacobite national anthem and always the word *amen* in a scroll border. In addition there were usually inscriptions to some member of the Jacobite royal family.

The second verse of the anthem began "God bless the prince of Wales" and in the engraving, the word was almost always misspelled "bliss" or "blis," giving rise to the speculation of the place of origin. Some authorities have believed that they were made in France, but more agree they were made in Scotland where it is not unusual that an "i" is frequently substituted for an "e."

By far the most of these glasses bear an inscription to the younger of the two sons of the house of Stuart, little-known Prince Henry. Perhaps the separate reference is added by way of an inscription because there is no reference to him in the anthem.

In the early 1740's his father, the titular James III, conferred the title, Duke of York, upon the 15-year old boy.

One glass bears the inscription, "To His Royal Highness The Duke and the Increase of the Royal Familie," which doubtlessly refers to this younger son. He later became a cardinal. The second part of the inscription refers to increased power of the family rather than increased numbers.

One of these pieces is now in possession of the Steuben Glass Company which has saved so many fine English treasures from destruction by bringing them to America since the war. This foremost American glass manufacturer has recently opened antique galleries in its New York City establishment.

This *Amen* glass has three verses engraved on its bowl and the fourth appears around the foot. It is dated 1749. The well-drawn trumpet stem contains a tear-drop, through some *Amen* glasses have fine cotton threading. The engraving of all known glasses is so similar that they all might have been the work of one artisan. Some forged glasses appeared in London in 1937.

The usual scratches on the base of a glass as unusual as this one might quite understandably not be prominent, for anything as delicate as this was used sparingly, its chief purpose being a symbol of loyalty to the pretender.

The term tear-drop to distinguish the stem is not altogether an accurate name, for, in reality, the blob of glass within the stem is an inverted tear, if one wants to get down to fine points. They were made by letting drops of molten glass fall into water, when it crystallized into the hollow tear-like formation that was encased



Due to lack of space in the August issue, we were unable to give you this close-up view of the type of old glass plates which Blanche Kreuzburg, of Maryland, used in the design of her unique window (See cover of August *HOBBIES*). The plates are comparatively inexpensive and their various patterns provide a satisfying touch to the home of the collector.

in the drawn stem. The drawn stem is made with the bowl, being a part of it. The foot of this type glass is added at a second step, making the pontil mark where the stem and foot meet.

Cotton-white spiral stems were made by lining a long cylindrical mold with tiny canes of opaque glass, into which molten crystal glass was poured. The colored canes adhered to the crystal and when the whole was reheated, it was pulled out until the canes became thin threads, which, when twisted, gave the fragile effect desired.

Eighteenth century glassmakers, with characteristic English restraint, rarely used anything but white canes in threaded stems. Combinations of colors, especially red and blue, are attributed to Holland workers, whose glass was more nearly like English glass than that of any other country.

1825 and from the very beginning it was a successful enterprise. In 1826 he found the factory not adequate to produce the amount of glass he was able to sell. So stock was sold and the factory enlarged. The company formed was known as The Boston and Sandwich Glass Co. It was not long before Mr. Jarves employed nearly seventy men in the factory. In 1853 Jarves withdrew from the company and formed the Cape Cod Glass Works. He was an artist as well as a business man as many of the designs and forms used were of his invention.

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Announcing A New Member

A new member of the antique dealers realm is Mabel A. B. Miller who recently announced the opening of her Marple Store Antique Shop, corner of Springfield and Old Sprout Roads, Media, Pennsylvania. This establishment will be open daily from 10:30 A.M. to 6:00 P.M., except Mondays when they will be closed all day.

—o—

Everyone interested at all in Old Glass has heard the word Sandwich many, many times. It is due to the fact that one of the earliest glass factories which produced pressed glass was established at Sandwich, Mass. Deming Jarves built the factory in

Hobby News From Here and There

In the August issue we carried a news story regarding the inkwells of Mrs. Edward R. Finnegan of Chicago. Here's the name of another collector of inkwells—Mrs. Loren Lewis of Bloomington, Ill. Soon there can be a society of inkwell collectors, it would seem. Mrs. Lewis has three shelves full of them, of brass, copper, iron, wood, porcelain, china, silver, ebony and glass. Ten years ago a friend gave her a specimen and that was the start of her hobby.

The Chicago Area Button Society will hold its annual button display at the Morrison Hotel, Chicago on Sunday, September 17. Many fine trays of buttons will be displayed. The public is invited.

HOBBIES staff enjoyed a recent visit which Sidney Bollinger made to the Chicago office. Mr. Bollinger, a former editor of the old Antiquarian Magazine, has been a citrus grower in Florida for the past twenty-one years. The Magazine was later sold and the name changed to The Fine Arts Magazine. Mr. Bollinger, with his father Arthur F. Bollinger sponsored the first antique exhibit in New York City at the Commodore Hotel.

Mr. Bollinger has retained an active interest in collecting in his Florida domain. His chief interests are early American flasks and bottles, early almanacs, and his collection of paintings which contains works by A. M. Tait, James Peale, and other notable artists.

The Rainbow Hobby Club of California plans to hold a benefit hobby show in San Francisco, October 1, from 1:00 to 8:00 P. M. in the Swedish-American Hall, 2174 Market St., states Mrs. Frank H. Christensen, president of the Club. The proceeds of the meeting will be used to send needy blind children to Enchanted Hills, Recreation for the Blind Summer Camp, near Napa, California.

The exhibits will include collections of antique dolls, antique mechanical dolls, daguerrotypes, silhouettes, miniature dog figurines, bells, shells and a miniature gift shop filled with miniatures.

Most recent activity in Lincoln memorabilia consisted of a sale of Lincoln letters and documents by King Hostick, a collector of Presidential signatures and papers, to the Illinois State Historical Society, Springfield.

The collection brought \$5000, or slightly more than \$100 for each item. Average minimum price for Lincoln papers is \$100, although specimens of Lincoln's handwriting, without signature, sometimes have sold for as little as \$20.

Jay Monaghan, Illinois state historian reported that there were no new finds in the lot bought from Hostick.

Pennsylvania—Page 138 of your August number, with story and picture by Geo E. Bergman, "Hotel Man Builds Temple of Miniatures" reminds me of something I have long wanted information about.

About 1895, there was exhibited in this city, (Erie, Pa.) a mechanical

contrivance, larger than the picture on your page 138, of what represented either a Swiss or Bavarian village, built up seemingly on the side of a mountain. The whole affair was very complicated and elaborate, there being railroad tunnels and trains passing in and out, houses and buildings set all over the hillside. There were small factories, and same were in action. I remember a mechanical lady coming out of her house to water plants in her garden, and water actually came out of the tiny sprinkling can. Have forgotten most all of this elaborate detail, since the time is now about 55 years ago and I was then about nine or ten years of age.

From the floor up, the whole affair seemed about 10 to 12 feet high.

Can you enlighten me, or would it be possible for you to refer this letter to some authority who might establish the date such an exhibit was in America, or where it came from.—Ralph W. Tillotson.

HERITAGE HOUSE

DOROTHY BRANNAN

Morristown, Indiana

DOLLS

- Large bisque doll head, 17" around forehead; 17" from top of head to bottom of chin; diameter of throat under chin 9". Not the kind you saw on. No wig. Grey glass eyes; real eye lashes; ears pierced; had four white porcelain teeth. Left one missing, otherwise the head is perfect. Tooth hardly noticeable as it is at the side. Markings on back of head read, "79, 16 1/2, Germany, HANDWERK, Halbig" and at back of neck, "7 1/2". Eyes are stationary.....\$50.00
- One French type doll head and bust in heavy plaster with white wig. Half arms at ends of wires. These were used years ago to make up for lamp shades, telephone covers, box tops, etc. Condition fine. Face lovely. Hands perfect. Measurements from top of head to below bust 2 1/2". Top of head to chin 2 1/4".....7.50
- One red-haired doll, 20" tall. Has those long limps legs from a pink cotton body. Has green suede shoes, cut steel buckles, tan mesh hose, silk flower garters, embroidered net underwear, wide lace petticoat, deeply scalloped rose taffeta dress, basque style with wide sleeves and lace undersleeves. Bodice is silk flower trimmed. All in good condition and clean. Just mused from being packed away so long. A really nice doll.....10.00
- Doll on wire lamp frame. Taffeta dress is worn, needs redressing. Doll has grey wig. Upper arm needs replacing. Hands and lower arms in good condition. Wire frame has light socket but no wiring. As is.....3.50
- Four French mannequin type doll busts from slim waistline up. These are made of wax, natural skin tone, and modeled as exquisitely as any china figurine. All have real hair wigs, one brown, one yellow and two light red. All have corks set into the bottom as if they had been intended for bottle stoppers or were set into a bottle to dress. All have the arms broken off. Have complete arms for two of them. One complete arm for each of the other two and the hands nursing on each of the last two arms. These were brought from France by a Purser on the Lusitania. Anyone able to restore wax dolls could make these like new. The faces and the rest of the bust are perfect. Each \$6.50 &.....4.50
- One fine, perfect, bisque lower arm and beautifully modeled hand for a mannequin type doll. Length 3". Hand 1 1/4". Has impressed number appears to be 11400. Left arm.....2.00
- 5 1/2" Bisque figurine doll with wig dressed elaborately. She is standing on a platform against crossed boards (all bisque) and is naked except for painted on blue bathing shoes. Her arms are raised as if she were about to dive. Modeling very delicate and fine. Condition perfect. Mark appears to be 408 T.....8.50

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That's what your collector friends will call you when they receive the gift card from us informing them that you have subscribed for HOBBIES in their name.

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Fill out the blank below and mail it with your remittance of \$3.50 to HOBBIES, 1006 South Michigan Avenue, Chicago 5, Illinois.

Please send a gift subscription to:

Name

Address

My name and address is:

NOVELTIES OF DRESS—1889—HOME

By DOROTHY BRANNAN

Buttons

The buttons used on handsome garments were reported, in some cases, to cost as much as the garment itself, the newest being made of four materials and designed after ancient models.

The mother-of-pearl button imitated the iris because of its opal coloring. Then, there was the black mother-of-pearl button with its gold or steel arabesques which were made in no less than forty-eight different shades to match popular dress materials. Veined ivory and steel buttons were also popular. These were engraved, cut or enameled in various antique designs.

Bags

Almost every new and elegant outfit was accompanied by a kerchief reticule of matching materials or in contrasting colors planned for that outfit. The bags were elaborately embroidered in colors and gold and perfumed by sachet powder.

Bed Linen

In France the rage for embroidery was carried to bed linen which was needleworked in white and edged with old guipure lace if available, if not, with Torchon. Bed linen lace was strong and heavy. Fine crochet lace was also used but it had to be fine.

Lamp Shades

Lampshades were true works of art. Delicately tinted in cream, azure, blush, heliotrope and exquisitely decorated in vines and flowers in gold colors which fused, and be-

came part of the glass when it was fired so that the figures never wore out or washed off. At that time (1889) it was reported that there were only about forty experts in America who could do this dainty work which was sought by high class dealers.

Trimmings

Velvet patterns worked in applique were in vogue and borders of satin stitch. Also popular were rich fringes in shades of colors.

Collar

The clown collarette was popular . . . merely a round pleated collar made in crepe or lace or embroidery. Collarettes were also made of embroidered silks.

Boas

Boas were worn with all dresses and costumes. They were made of feathers, fur, laces, chiffons, velvets, ribbons and flowers,

Calendar

Prang and Company advertised their new calendar for 1889 painted by the celebrated artist, Miss L. B. Humphry of Boston. It had six sheets, 7x8 inches, said to be the daintiest thing of the season. Miss Humphrey's work was the leading feature of Prang's celebrated Christmas and Easter cards which are so highly prized by card collectors today. This calendar was a series of water color landscapes.

Book

Every lady was urged to read Mrs. Elizabeth B. Custer's new book "Tenting on the Plains." This author of "Boots and Saddles" had led an eventful life. The book, about life on the plains in 1864, described scouting, buffalo hunting, Indian fighting, and the perils of frontier life and was illustrated by the famous artist Frederick Remington. It was available bound in cloth, in full sheep leather, in half seal Russia

with marbled edges, in fine half morocco, marbled edges and in full Turkey morocco with gilt edges, hand tooled. It was priced then from \$3.50 to \$7 and advertised by Charles L. Webster & Co., New York City.

Deaths

Mrs. Bertha Anderson, popular dealer for many years, passed away unexpectedly on July 30, at her home in Abingdon, Virginia.

oOo

J. Edgar Cooke of Cooke's Antiques Shop, Rural Retreat, Virginia, passed away in a Roanoke hospital, June 16th. Mrs. Cooke plans to continue the business, which they have operated jointly, for the past twelve years.

CHICAGO ANTIQUE EXPOSITION

STEVENS HOTEL
September 15-20, inc.

Louise Leonard

110 S. Catherine St., Mobile 19, Ala.
TELEPHONE 6-1480

1. Gorgeous Venetian glass cranberry lamp; 10" shade, ht. 20" Write
 2. Beautiful 5 branch silver candelabra \$35.00
 3. Kauffman hanging plate, 12" 35.00
 4. Kauffman vase, bulbous, 9" 25.00
 5. 4-branch cut glass candelabra, height 26" 37.50
 6. Large Moon & Star covered compote, ht. 17", 33" around, beautiful 35.00
 7. Gorgeous Sevres hanging portrait plate, 13", center, beautiful girl, green & heavily embossed with gold 50.00
 8. Dresler & Royal Vienna demi-tasse, each 25.00
 9. Single student lamp, complete wired & burnished 35.00
 10. 1 Doz. sterling ice cream forks with lovely knife 25.00
 11. Beautiful Bisque figure of woman on candlestick for lamp 37.50
- Stamp, please. sp

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Antique Art Repairing,
Expert Restoring of China,
Glass, Wood and Metals.

Oil Paintings cleaned and restored.
Gold leaf and frame repairing.
Vases and figures electrified.

Electrical repairs. Beautiful hardwood lacquered bases for lamps, blended to match vase colors. Satisfaction guaranteed. Stamp, please.

4105 Aurora Ave.,
Seattle 3, Wash. tfo

MRS. EDITH F. PROVOST - Aistead, N. H.

Items perfect unless otherwise stated.
Transportation Extra.

- Silver resist 4 1/2" vase, silver grapes and leaves beading \$ 9.50
- Lamp, sq. M.G. base, clear blackberry font, brass connection. Lovely 15.00
- Ring tree, limoges, pink & gold, tiny flake under side 3.00
- Ring tree, M.G. blue & gold dec. 3.50
- Fluted, decorated china bell, wooden clapper. 4.50
- Brown Bristol bottle, unusual wine glass stopper. White; with blue, red and gold dec. slightly worn 7.50
- Pair 7" Royal Doulton plates, allover floral dec. Each \$3.00, pair 5.50
- 4 1/2" Canton tray; allover red, blue and gold; fluted 3.00
- Demi-tasse, pink luster Astor pattern, lustro slightly worn on saucer 6.00
- Clear to cranberry 1 1/2" vase, dec. gold and yellow enamel lilies of valley 4.00 sc

HERITAGE HOUSE

DOROTHY BRANNAN
Morristown, Indiana

Old Imported Beads & Trimmings, etc.

Minimum Order Three Dollars - Postage Prepaid

Another large assortment of old imported beads and trimmings that have been stored away about 40 years. Bunches priced at 25c each for small beads for making purses and for trimming. Please state color preferences. Have deep orange; light blue; royal blue; white and apple green opaque. About 9 3-inch loops each bunch. 7 orange; 4 lt. blue; 4 dk. blue.

At 30c each bunch have 6 royal blue under clear glass square cut; 2 deep rose under cl. gl. sq. cut; 2 lt. pink under clear gl. round; 1 lt. rose under clear gl. round; 3 irid. bronze sq. cut; 7 bronze rounds; 3 silver rounds; 1 chalk white under clear red round; 1 light bronze small tubular; 5 opaque white satin finish tubular; 1 clear gl. over silver rounds; 6 clear medium tubular; 1 dark irid. bronze sq. cut; 3 light green under very dark green gl. rounds; 1 light green glass round; 2 cl. gl. over green gl. rounds; 1 pale honey color cl. glass round; 3 shiny blk. small tubular.

3 Chalk white bead covered balls. Each \$.15

4 Sparkly white bead cov. balls. Each20

One fancy bead tassel with pearls50

- Ditto without the beaded ball top25
- 11" Gold bead fringe, 1 1/4" deep. Fancy 1.00
- Enough ivory beads for a necklace, and one large carved bead70
- Enough real coral beads, the branches and small beads for in between, to make a choker. Genuine old coral 3.00
- Coral choker strung to your size, with solid gold clasp 6.00
- Three high back tortoise-shell-like combs. Open work tops. New-like condition. Each 1.00
- Pair fine colored French enamel on brass open-work buckles. Hgt. 1 1/4", width 1". Beauties 5.00
- 16 Cupped brass 1/2" buttons with heavy cut steel designs. Fine condition. Very old. The lot 3.00
- 13 Buttons, pewter-like. Brass and shiny metal flower trim. Unusual, pretty and sparkly. Old. The lot 2.50
- 10 Quaint square buttons, raised edge, gold starred center against green, pearl-like back. Old. Lovely. The lot 2.00
- Steel studded brass buckles, old and in fine bright usable condition: one 1 1/4"; two 1/2"; two 1". By size, priced at each 75c, 50c &25
- Black beaded bag. Steel frame. Looped fringe. Shiny black pattern. Needs new loop handle. 7x8". Usable 2.00
- Blue iridescent, beaded bag all loops on cloth. Draws in by chain through metal loops. Attractive. Usable 5.00
- Few fancy large beads 25c & 50c each. Also few small lots odd beads, mixed at 2.00
- MAIL ORDERS ONLY sp

STAMPS

NEWS FROM WASHINGTON

New 6-Cent Air Mail Embossed Stamped Envelope to be Issued

Postmaster General Jesse M. Donaldson announced on August 15, that the Department was preparing to issue a new 6-cent air mail embossed stamped envelope on September 22, 1950, through the Philadelphia, Pennsylvania, post office, in conjunction with the annual convention of the American Air Mail Society. The envelope will conform in design to the 5-cent air mail envelope of 1946, except as to denomination, being rectangular in shape and printed in red. The envelopes, however, will only be supplied to the public after the first-day sale on orders for printed return card stamped envelopes. The public using plain air mail stamped envelopes will be required to continue the use of the current type for the time being.

Stamp collectors desiring first-day cancellations of the new 6-cent air mail envelopes may submit orders to the Postmaster, Philadelphia, Pennsylvania, for not more than five to be dispatched on the day of issue, plainly indicating full name and address for each envelope. Remittances to the postmaster should be included with the request as follows:

1 Cover	2 Covers	3 Covers	4 Covers	5 Covers
\$0.07	\$0.13	\$0.20	\$0.26	\$0.33

The envelope to the postmaster should be endorsed "First Day Cancellations New 6-Cent Air Mail Envelopes." No requests for uncanceled stamped envelopes to be dispatched under cover will be accepted.

oOo

A special cancellation was provided for the Society of Philatelic Americans convention, held in Philadelphia, Pennsylvania, August 17 to August 20.

oOo

A special cancellation is being provided for the NAPEX convention to be held at the Shoreham Hotel, Washington, D. C., from September 5 to September 8, 1950, inclusive.

oOo

A special cancellation is also being provided on September 9, 1950, for the National Federation of Stamp Clubs, which will have a special convention station at the Shoreham Hotel, Washington, D. C.

oOo

A special cancellation is also being provided for the American Air Mail

Society at the convention station, which will be located in the National Philatelic Museum, Philadelphia, Pennsylvania, from September 22 to September 24, 1950, inclusive.

oOo

All covers deposited at these various stations will bear the appropriate convention cancellation. Out of town collectors desiring cancellations should send stamped addressed envelopes to the postmasters and request the appropriate cancellation.

oOo

The Post Office Department recently announced that on or about August 30, 1950, air mail service would be inaugurated at Utica-Rome, New York, on route AM-94, under a temporary extension order of the Civil Aeronautics Board.

Since both Utica and Rome have previously had air mail service, and the service by AM-94 is temporary, no official cachet was furnished. However, it was arranged so that souvenir covers received by the postmasters at Utica and Rome could be dispatched to first flights, if practicable.

oOo

The Post Office Department also announced that effective at once air parcel post service is inaugurated to Lebanon, subject to the general conditions stated in section 54, paragraph II, on page 49 of the 1950 Postal Guide, Part II.

The postage rates applicable to air parcels for Lebanon are \$1.22 for the first 4 ounces or fraction and 64 cents for each additional 4 ounces or fraction.

On August 8, Postmaster General Jesse M. Donaldson announced the description of the 3-cent California Statehood commemorative stamp, which will be first placed on sale at Sacramento, California, on September 9, 1950.

The stamp will be 0.84 by 1.44 inches in dimensions, arranged horizontally with a single line border, printed by the rotary process, electric-eye perforated, and issued in sheets of 50. The color of the stamp will be yellow. An initial printing order of 115,000,000 California Statehood stamps has been authorized.

The stamp has for its central design a covered wagon, a pioneer man and woman, and a miner with his pan. The steamship "Oregon," which brought to California the first news that this far western territory had become the thirty-first State in the Union, is also depicted with all flags and pennants flying. At the side of the picture at the left are represen-

tations of California citrus fruit and at the right oil wells. In the upper central part is the word "California" in dark modified Roman, below which is "Centennial of Statehood 1850 - 1950" in dark Gothic. In the lower left corner is the denomination "3c" in white Gothic on a shaded rectangular background, to the right of which is a similarly shaded panel with the words "United States Postage" in the same style.

Persons interested in special slogan cancellations may obtain the following by sending self-addressed envelopes to the appropriate postmasters, requesting that the special cancellation be applied:

College Station, Texas
"75TH ANNIVERSARY
A. & M. COLLEGE — TEXAS
1876 - 1951"

Special die to be used from September 1, 1950 through August 31, 1951.

Murphysboro, Illinois
"MURPHYSBORO
CENTENNIAL
SEPTEMBER 26-29, 1950"

Special die to be used through September 29, 1950.

Mount Joy, Pennsylvania
"MOUNT JOY, PA.
CENTENNIAL
1851 - 1951"

Special die to be used from December 1, 1950, to June 1, 1951.

Sacramento, California
"CALIFORNIA STATEHOOD
CENTENNIAL
1850 - 1950"

This die will be used from July 15 to December 31, 1950.

Honolulu, Hawaii
"ALOHA WEEK
IN HAWAII
Oct. 22 - 29"

This die will be used from Sept. 1 through Oct. 29, 1950.

Tacoma, Washington
"TACOMA NARROWS
BRIDGE
CELEBRATION - 1950"

This die is to be used through December 31, 1950.

The California Statehood stamp was modeled by Victor S. McCloskey, Jr. The vignette was engraved by Matthew D. Fenton and the outline frame, lettering and numerals by Axel W. Christensen.

Stamp collectors desiring first-day

cancellations of this stamp may send a limited number of addressed envelopes, not in excess of ten, to the Postmaster at Sacramento, California, with postal note or money order remittance to cover the cost of the stamps to be affixed. An enclosure of medium weight should be placed in each envelope and the flap either sealed or turned in. The outside envelope to the Postmaster should be endorsed "First Day Covers".

oOo

The Post Office Department today announced that on or about September 1, 1950, air mail service would be inaugurated at Marion, Ohio, over route AM-2.

Special cachet has been provided for Marion and the usual treatment of philatelic mail authorized.

oOo

At the first day sale of the Indiana Territory commemorative stamp at Vincennes, Indiana, on July 4, 1950, there were 359,643 covers cancelled and 714,233 stamps sold.

oOo

The special slogan cancellation "Sanger — The Nation's Christmas Tree City" will be used at Sanger, California, from October 1 through December 31, 1950.

The special cancellation "Marshall Plan Partnership for Peace" will be put into use on September 1, instead of August 1 as previously announced, and will be used through October 31, 1950, at the following post offices: Los Angeles, California; San Francisco, California; Washington, D. C.; Miami, Florida; Atlanta, Georgia; Chicago, Illinois; Boston, Massachusetts; Detroit, Michigan; New York, New York; Dallas, Texas; and Richmond, Virginia.

oOo

At the first day sale of the 3c Gateway to the West Commemorative stamp at Kansas City, Mo., on June 3, 1950, there were 405,390 covers cancelled and 1,563,475 stamps sold.

At the first day sale of the 3c Executive National Capital Sesquicentennial Commemorative stamp at Washington, D. C. on June 12, 1950, there were 376,789 covers cancelled and 575,370 stamps sold. On the same day there were 593,546 Executive stamps sold at the Philatelic Agency.

At the first day sale of the 3c Boy Scouts of America Commemorative stamp at Valley Forge, Pa., on June 30, 1950, there were 622,972 covers cancelled and 1,914,117 stamps sold.

The sales of the Philatelic Agency for the fiscal year ended June 30, 1950, amounted to \$2,891,876.31.

IT SEEMS TO ME

By FRANK L. COES

"Lone Wolves"

The evolution of a new collector is usually along one line, and it includes the aid of some friend of more mature years. But once in a while the new collector does not have such a friend.

So evolves what some dealers call a "lone wolf" who has ideas of his own and starts on some rather curious lines and with some selected habits which often break down his successful progress. One of the last ones is the innocent addition of thicknesses of material to the stamps mounted.

The stamp is one thickness, the hinge (doubled) is two more and maybe a "pochette" is two more. Might

OLD STAMPS WANTED

HIGHEST CASH PRICES PAID
Especially those before 1910 on envelopes (covers). It will pay you to get our cash offer.

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2c Grand Canyon	.06
3c Mt. Rainier	.06
4c Mesa Verde	.12
5c Old Faithful	.12
6c Crater Lake	.18
7c Arcadia	.18
8c White Throne	.18
9c Glacier National	.35
10c Great Smoky	.35

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Regardless of what your wants or interests may be, it will pay you to write Elmer R. Long, 112 Market St., Harrisburg, Pa., without delay.

Ask for your FREE copy of the 60 page 34th edition "Collectors Handbook" if you don't own this handy, pocket-sized booklet. You'll find it helpful with your collection. In addition, there is an illustrated check-list and price list of U.S. stamps, as well as sections devoted to First Day Covers, Christmas Seals, Albums, Supplies, etc., etc. A postal card will bring YOURS.



One of our most popular offers over the years has been a packet-collection of 588 all different genuine postage stamps from the four corners of the globe, strong in unusual varieties. Pictorials, Colonials, high values and Commemoratives. Almost any collection should be given a "lift" with the 588 and if you're just starting, it will be almost entirely "gravy" for you. It seems incredible that you can buy fine stamps for so little, but if you doubt it, send \$1.00 today and ask for your "588". You, too, will be pleasantly surprised.

Collecting stamps can be a great deal of real enjoyment and satisfaction. If you have any questions on the subject you'll find a prompt and courteous reply in your mailbox if you write Long in Harrisburg. Your complete satisfaction is always assured in dealings here. Write today.

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PHILATELIC BULLETIN
AND COIN CIRCULAR

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A. D. GAGE
P. O. Box 991, Pasadena 20, Calif.

WANTED

FAIR PRICES PAID for old U. S. A. and Foreign stamps on envelopes used before 1875. Especially want envelopes with pictures of stage coaches, trains, engines, Lincoln, city views, early California Gold Miners, letters and envelopes with cancellations of California, Oregon, Colorado, Forts and other towns West of the Mississippi River, Pony Express, Confederate envelopes, river Steam Boat cancellations. Describe what you have. You may locate something of real value.—James S. Hardy, P. O. Box 747, Clearwater, Florida. d60732

OBVIOUSLY a reputable established dealer in stamps can pay you more, for only they have facilities and clientele to sell at fair prices. We are one of the country's largest buyers of better grade U. S. A. stamps, collections, accumulations, and old letters. Immediate cash offers made, and your material held intact pending acceptance. For your protection, we have signed the pledge of fair dealing of the American Stamp Dealers' Association. Send stamped self-addressed envelope today for free sixteen page brochure "How to Sell Your U. S. Stamps at Highest Prices" giving valuable information on stamp values. Eighteen years regular advertiser in *HOBBIES*.—Herman Herst, Jr., Shrub Oak, N. Y. je120666

WANTED FOR CASH: United States stamps and covers, any kind, any condition, any quantity. — Henry Lacks, 8146 Gannon St., St. Louis, Mo. o120621

UNITED STATES

MINT SHEET CO., 276 W. 43rd St., N. Y. C., says collect them for pleasure and profit. Free list. mh12009

FROM OLD CHICAGO, 1861-1899 stamps; 75 different undamaged, price \$3.00. — Storrs, 6252 South Spaulding, Chicago, Ill. o3042

OLD SCARCE U. S. stamps on approval. Also foreign; everything low priced. — Hernfeld's, Clintonhill Station, Newark 8, N. J. n6075

COVERS

FIRST DAY COVERS on approval. — Howard M. Weaver, Waynesboro, Pa. my12006

MIXTURES

UNITED STATES and Foreign Stamps. (Approvals 1c to 10c and up.)—Hastings Stampco, P. O. Box 5255, Tucson, Arizona. o6075

UNPICKED U. S. Mission, 1½ lb. \$1; 5 lbs., 60c per lb. Postage extra.—H. C. Hahn, Stafford, New York. o126921

10 GORGEOUS PICTORIALS, 10c. — Morey, 87 Somerset, Springfield 8, Mass. s4612

500 MIXTURE STAMPS with prize. 10c to approval applicants. — Morrell, 203-A Fenimore St., Brooklyn 25, N. Y. s108

MISCELLANEOUS

FREE: Illustrated catalog!—Kenmore Stamps, Arlington 74-C14, Mass. d5052

1,000 MIXED U. S. STAMPS, 20c. 110 different, 30c. 1,000 mixed foreign, 30c. 200 different, 20c. Postpaid. Count guaranteed.—The G & G Stamp Exchange, Fontanelle, Iowa. n3504

RARE! 1 g Egypt No. 240. catalogs \$2.50, only 25c to new customers! Free bargain lists.—Jamestown Stamp Co., Dept. 306, Jamestown, New York d6066

be all three or any two of these thicknesses added to the stamps come directly under the items on the page before, or over those on the next page. Even the beginner adds a transparent fly leaf for protection. It does not take many such additions to the original stamps to give amazing bulk. When the book is twice as thick at the edges of the leaf as at the binding, the thickness seems unhandy and causes a stop for thought. The cheap way out would be three ring binders and movable leaves. The handy size is 8½x11". The binders are cheap and can be replaced by better ones almost anywhere when needful. The sheets are standard and can be plain or quadrilled with a margin on quadrilled all over. It all depends on the finances of the beginner. But when a start is made to add extra thickness, unwittingly maybe, because some slick advertiser says it is the "Only" way to mount stamp, the collector is going to extra expense and wasted time. His fine items will be safe even if only hinged, if he has any. Make him believe it? Not a chance.

So the highly stressed "protective" extra thicknesses are a misleading extra, to the beginner. Maybe too even some well started collectors could do well with using their financial backing to buy stamps, for a while, maybe for a long while.

This in answer to literally dozens of queries. What causes them? Many will say "over advertising" or "super high pressure" sales. Good sense is essential. Why protect what is not too valuable? And few beginners have great value items. Some never have them.

This is not trying to discourage sales when need of the protection is obvious and known. But why sell the beginner something he won't need for a long time, if ever?

EXTRA MONEY! "How to Become a Stamp Dealer". Complete instructions \$1.—Nelson Exchange, Box 346, Rye N. Y. n120201

115 DIFFERENT Hitlers, Roosevelt, Liberia, Vatican, etc., 25c. — Buckley, H-208 Ludlow, Dayton 2, Ohio. oi2008

2000 WORLDWIDE STAMPS \$1. — Becker, 10041 Dorothy, St. Louis 15, Mo. n6023

APPROVALS

UNITED STATES and Foreign Stamps. (Approvals 1c to 10c and up.)—Hastings Stampco, P. O. Box 5255, Tucson, Ariz. n62674

STAMPS ON APPROVAL. Special premium. — Steve Rowley, Drummond, Montana. f6072

40 FRENCH COLONIES FREE! Approvals. Super Stamp Shop, 2 Madison, Greencastle 1, Indiana. s3291

FOREIGN

115 DIFF. STAMPS 10c: 1000, \$1.50. 100 U. S. 35c. 100 Commemoratives, \$1.—Chas. Harris, Belleview, Fla. n3652

If the collector can read French, he will do well to get a copy of *Le Timbre*, published monthly in Paris. The advertising exposes what we have talked about. The market and facts of many unknown and unlisted things in the French issues.

Did you ever hear of a "specialist in imperforates"? There is one. Did you ever see imperforates in the French section of the catalogue? Few have, but there are such. It pays if you have a special interest, to read foreign papers.

Norwegian Catalog

Recently some remarks about a Norwegian catalog in English, published in England. Very fine job too, and with many suggestions that should eventually find their way into the "specialist prayer book" as the boys style the Specialized U. S. catalog.

At the end a few little cuts of stamps issued by the missions in Madagascar. Few ever saw one. Few knew there were such things. One Norwegian expert, (as he says it) "had a rush of brains to the head" and dug through an old stock book that was felt to be ready for the incinerator. He came up with a very fine specimen and a cover with another type on it.

It is strange that always the old bound in albums finally get the fly leaves at the end full of Christmas seals and revenues and "no place in the book for" items. But it will pay you to eye those pages carefully. Indeed it might be educational as well as profitable.

That same English-Norwegian catalog has prices for "blocks of four," both ways, and other now needed listings and prices that we now have to guess at in the U. S. lists.

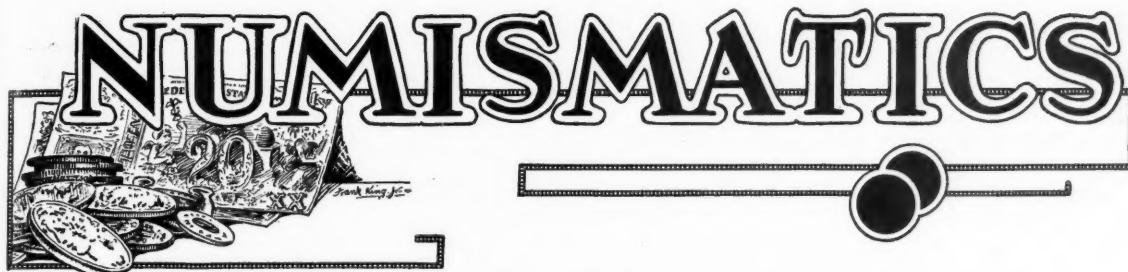
Question

Question from Nebraska. "What color is the 'Casey Jones'?"

Now why bring that up? What color is the "Doctors' stamp."

Art Museum instructor says "Puce." But it is not. A shade maybe, but "not so hot" as a bit of color selection. You need your dictionary to decide what "Puce" is, just as the definition of "Beige" is another problem. "Beige" is the color of dirty wool, maybe . . . so "Puce" might be the color of dirty raspberries, or mulberries or plain muddy purple red.

See the
Stamp and Coin Exhibits
September 15-20
STEVENS HOTEL
CHICAGO
ANTIQUES EXPOSITION
and
COLLECTORS' FAIR



NUMISMATIC THOUGHTS

By FRANK C. ROSS

You are sized up by "what you am, not what you was;" by "what you's doing, not what you did done." Say "Goodbye retrospection, howdy introspection and future-spection." To sum up, don't rest on your laurels but use them as a spring board. What has laurels got to do with numismatics? One of the definitions given the word in the dictionary is;—Laurels; "Gold coins of the reign of James I, struck in 1619, so called from the head of the king being crowned with laurel."

oOo

One of the most important things to impress on a new collector is not to become discouraged. The coins you want are hard to find, but Numis hasn't it in for you, he is just testing your mettle. You spoiled a coin cleaning it, you are lucky it was only one. You paid too much for a poor conditioned coin, lucky you only bought one. Don't bemoan because things are not going better, thank your lucky stars they are as good as they are. Don't frown, smile; "it is as easy to grin as growl."

oOo

"Every one out of step but my son Jim" does not apply to coin collectors. Of twelve collectors, each may specialize in a different phase of the hobby, but they all keep in step. It's each to his own choice but each to the same gait. If each smoker favored the same brand a lot of cigarette factories would close shop. If each coin collector favored the same phase the prices for that phase would soon become prohibitive and the neglected phases valueless. The phasers on parade keep perfect step behind the numismatic band.

oOo

Watch your "P-s" and Q-s"—your problems and questions—. Solve your problems by asking questions. You don't annoy an old timer by asking him questions, you tickle his vanity. Watch his pleased expression when you give him a hard nut to crack. There is a touch of vanity—we call it pride—in all of us, and the surest way to one's favor is through his vanity. If in a quandry, tickle an old timer's vanity with a question.

oOo

Hold a woman by the waist. a

bottle by the neck, and if you do not wish coals of fire heaped on your head, hold a coin by the edges.

oOo

A "hand-shake" bargain, which, like one's word, is better than a bond, is commemorated in the Earl's Penny." This is an English corruption of the Earnest, or Arles, penny as it is known in Scottish law. It is derived from the civil law word "arrhoe," and is a small sum of money which is given to bind a bargain with the simple ceremony of shaking hands.

oOo

Theoretically, they having been called in by the government, the old style large dollar bills are non-existent, but in reality there are many of them in the hands of collectors, and in old hoards. There is already a premium value on them, and this value will increase as the bills now hoarded are redeemed by the government. A news item says an Arkansas farmer paid his taxes with \$435 in old style dollar bills. The important part of this news is "were the 435 bills turned into the bank and by them forwarded to Washington to be fed to the maw?" The item omits this important answer. If the tax collector or the banker recognized the premium value and sold them to a coin dealer to be by him distributed to collectors, then the premium value of old style dollar bills automatically lowers, if sent to Washington it increases.

oOo

Population moved Westward; industries moved Westward; money interests moved Westward; even political power moved Westward. And following suit, numismatic interest is now moving Westward, and too, at a fast pace, making up for lost time. No longer is the Atlantic Coast spoken of as the Hub of Numismatics, the home of Coin Clubs, the Mecca of coin collectors. The coin dealer's ledger is the best barometer to measure the hobby's growth, and the dealers say the Midwest business has grown out of all proportions in the past few years. The intense interest in coin collecting in the Midwest is evidenced by the many Coin Clubs that have been organized in the past years, and the many more that are now in the

forming. The Mid-west in numismatic activities from now on is a force that will have to be reckoned with. The rapid growth and wonderful success of these newly formed Clubs is due to the Western aggressiveness and progressiveness of the members, the spirit of "Come on, let's go," unhampered by old "horse and buggy" precedents that the old fashioned societies feel they must respect. Horse and buggy drivers traveling the old dirt roads are bound to get in a rut. The Mid-west boys have discarded outworn precedents, path of least resistance routes and do their traveling in the new quick moving streamliner. "Out where the West begins" the contacts are growing in friendliness.

oOo

Ching Chow says "A good drum does not need a heavy stick." A good brain does not require a loquacious tongue. A good lecturer who knows his subject needs no flights of oratory or flowery perorations to enchant his hearers. A good coin club with its motto "Let's do something about it" instead of "something should be done about it" needs no bally-hooing to keep it on the map. A really rare coin needs no advance agent. A conscientious coin collector needs no blatancy to gain recognition. It is the noiseless brain, not the wagging tongue, that counts.

oOo

The best way to circumvent the commemorative high pressure is to go in for type sets. The depiction on the coin represents some historical event in our national life. Naturally, of course, you wish a coin representing that particular incident, but it is the height of folly to buy from five to ten such coins at an exorbitant price when one piece will suffice. Make your commemorative set an historical one, not a hodge-podge of dates and mints.

oOo

Money used to be the buggy-whip that "made the mare go" but now it is the accelerator that makes the car go.

oOo

You have only a moderate collection of average coins; you yearn to see some real rarities, old foreigners, over-dates, re-strikes, freaks, tokens, encased stamps, bank notes, odd looking paper money; you have

duplicates you wish to swap; you want to learn the latest numismatic news; you wish to keep posted as to values; you have a curiosity to attend a coin auction; your ambition is to become a real collector instead of an amateur. The coin club is an answer to your prayers.

oOo

A big "I" to yourself is a little "u" to others. A big "I" is a camouflage to disguise a little "i". See yourself in the other fellow's concave mirror instead of your convex one. Be yourself. If you do not know much about coins, ask questions and listen. Do not expose your ignorance by telling how much you (don't) know. The disgrace is not in not knowing, but in not learning. The "polite applause" to your canned, flamboyant talk on coins is merely a camouflaged "laugh up the sleeve." Begin at the bottom; start with a little "i" and grow to a capital "I".

—o—

"Pin money" is not a recently minted expression and is a serious and not a light term. Hone, in his "Everyday Book," in an article on New Year's gifts, says: "Pins were acceptable New Year's gifts to the ladies instead of the wooden skewers. They were used 'till the end of the 14th century. Sometimes they received a compensation in money, and hence allowances for their separate use are still called pin money." Pins are mentioned in an English statute of 1483. They were brought from France for the use of Queen Catherine in 1540 and were made in England three years later.

oOo

"The best beauty hand lotion for girls is to soak their hands in dish-water three times a day while mother rests." The best advice to coin collectors is to watch their change after purchase and possibly pick up a scarce mint mark.

oOo

"Sitting still and wishing

Don't make no country great;
The good Lord sends the fishing,
But you must dig the bait."

Sitting still and wishing doesn't make your collection big; Uncle Sam sends out the money, but you're the one that has to dig. "If wishes were horses" beggars would be called riders instead of tramps; if wishes were coin collections Uncle Sam would have to establish new mints and work them double-shift. You have to dig if you wish a garden, and you have to do your own digging if you wish to raise a crop of scarcities.

oO

A paradox is a possible impossibility. If a half-cent coin is singular then two of them should be plural, but two half cents make one cent, which is singular.

oOo

Cervantes said "Everyone is the son of his own works." You are the

son of that coin collection you worked up. You should so conduct yourself that your father collection is as proud of you as you are of it.

oOo

The Talmud says "if you do not travel you'll never get to your destination." If you do not keep moving you will never get to your big collection. Coin collections are not built up by "chair warmers."

oOo

Children hampered by the "lap of luxury" will never develop a "self". It is the hard knocks that bring out the best there is in one. Do not complain about the hard knocks you get in building your coin collection, your poor swaps, your counterfeits and altered dates; it is Mother Numis putting you to the test, sizing you up, measuring your "self". Let your mistakes be a lesson to you, not a deterrent; develop a plus, not a minus complex; turn your knocks into profit. Your collection, like yourself, is all the better for the knocks, along with you it develops a "self". Davy Crockett spoke from experience and with great wisdom when he said "Hard knocks, and plenty of them, can only build up a fellow's self."

oOo

To make your coin collection a success you need only to take your time and do it well; select your coins with care and only after the thought and study; know why, as well as what you are selecting. And above all do not build your collection with an eye to "showing it off", with the aim of gaining fame. Build to please yourself, and if you have builded well it follows it will please others. As Longfellow said "The talent of success is nothing more than doing what you can well, and doing well whatever you can do, without a thought of fame."

In the numismatic kindergarten class you collect everything that comes along, regardless. In the ward school you learn to differentiate. In high school you specialize in some particular phase. You have a general knowledge of numismatics, a good ground-work; this helps you in your phase choice. You are able to plan how to best build up your collection. Prepare your plans carefully, and when you are right, "go to it." Davy Crockett left a good rule to follow when he said "I leave this rule for others when I'm dead, be always sure you're right — then go ahead."

oOo

Whether for artistic beauty, whether he thought it would prevent depreciation, or whether he just wanted to hand his name, fame and likeness down to posterity, history does not state, but S. M. Clark, the Superintendent of the Treasury, had his photograph engraved on the five cent fractional currency of Civil War times. At any rate, Congress did not agree with him and at once passed a law to prevent a recurrence prohibiting the picture of a living person to adorn our notes.

"In the good old days," says Claud Callan, "the family never had anything new to show you except a new baby." In the present day the coin family seems to have nothing new to show you except commemorative babies. In fact the birth rate is so high that it is next to impossible to remember the names of the new comers, and it has been suggested they be lettered. Better to number them; to letter them we would soon have to enlarge our alphabet.

oOo

The daily papers bring news from far away countries; the names become familiar but they are geographical strangers. A casual glance at the map does not indelible them in one's mind. To keep up with and more appreciate the news one should start a geographical collection, at least one coin from each foreign country. In this way the location and history of each country will become a fixture in your ken.

oOo

Is art on the bum or on the gain? Guess it depends on the viewpoint, whether viewed from the front or from a back view. The new coins, specially the commemoratives, are covered all over with front view art, filigree work, delineations, fancy letters, depictions. Miss Liberty full length making her face so small as to be unrecognizable, the eagle a question mark, are samples of front view artistry. The old coins showing Miss Liberty in bust, forceful, undaunted, aggressive facial expression; an eagle so large and plain it cannot be mistaken for a canary or a parrot; few, but large letters and figures; stars large enough to count without a lens; coins that have a real background, coins representing the sturdy, rugged, revolutionary pioneers, they are the back-view artistic beauties, the coins with a back ground.

oOo

He poured some perfumery on a cent and dispatched it to his sweetie to tease her; she liked the scent on the cent he sent and instead of teasing it pleased her.

oOo

Commercialism and industrialism must change to meet new conditions in the business world, but it doesn't improve things when applied to our personal likes and dislikes. Doting mammas now give their precious darlings easter eggs colored with bought dyes, each egg of one color; and to make matters worse the eggs are forbidden to be eaten lest the dye might poison the little tummies. When ma fixed easter eggs for the children she would select white eggs, cover them with a hand full of green grass and clover leaves, wrap them securely in a cloth and place them in the iron kettle. Other eggs she would fix in like manner with tree leaves, coffee, tea, calico rags, winding up with the piece de-resistance, dried onion leaves. You may have seen a glowing sunset, a gorgeous sunrise, an awe inspiring starry sky, but if you have not seen a white egg eastered with dry onion leaves, well, you "haint seen nuthin yet."

MONEY OF YESTERYEAR

By CHARLES FRENCH

Condition

We frequently hear complaints about the classification of coins as to condition. Many have urged a standard code of classification so that there will not be so many different interpretations. This would be fine if it could be done, but how are you going to make all people, whether willfully or by accident see a coin in the same light? A book giving such detailed and exacting classifications would be so long and detailed as to be a study in itself, and even then, those who wanted to, would still find some way of over classifying a coin. There is only one manner in which such a system can be controlled. Be careful who you purchase coins from. If you purchase from people who are conservative you'll never have any trouble and believe me, reputable dealers who are honest would rather give the collector a break by saying a coin is a little worse than it really is, than say it is a little better than it really is. This little difference make a terrific difference in the coin's value.

I come across thousands of coins and many have already been classified by one person or another, dealer or collector, and believe me some classifications really make me shudder. It must be remembered, however, that everyone is liable to err, an honest person will admit his error and correct it in one way or another. If a collector wants to be certain a coin is in the condition it is represented, might I suggest that he STUDY conditions himself and become an expert on this subject so that he can decide without any doubt whether the coin is as represented.

It might be a good idea to have a National Committee on Condition formed, to be made up of non-partisan individuals who are considered experts on the subject. These could be called upon to make a final decision where there is controversy on the condition of a coin.

Care of Coins

Don't mutilate a coin in any way. That is, don't drill holes in them; don't solder rings to them; don't grind off one side to have initials put in the original designs; don't saw them out to make the design stand out; don't hollow them out, or do any other kind of defacement. It is against the law. Even melting them down is against the law. This applies to all foreign coins also, gold, silver and copper, or any other alloy. It is therefore, illegal to make coin jewelry of coin of the realm or to offer for sale any jewelry made of same, provided the manufacture has caused a mutilation of the coin or coins. It is not, however, illegal to own such jewelry or wear it. So you collectors who have watch fobs, tie clasps, you lady collectors who have coin bracelets, are within the law—just don't offer them for sale.

Counterfeits

Of course, one cannot make counterfeits, and be within the law. The government confiscates any and all counterfeits it can get hold of. Several decades ago, it was popular to make "electrotypes" of the rare American coins and sell them to collectors whose pocketbook could not afford the originals. A beginner in coin collecting today must watch out for such pieces, for they are very clever, and sometimes they will even deceive experts. Electrotypes of United States regular issues are claimed to be counterfeits and subject to confiscation by the Secret Service. This does not apply, however, to the electrotypes of Colonial coins of which there are many. As these are not regular issue coins, the government claims they are not subject to confiscation.

In any event, electrotypes are dangerous copies and many, many collectors have been unwittingly fooled by them. They have the same color, identical designs as the genuine coin, but they can be detected by the dull ring they have when dropped. You will also never find an electrotype with milled or lettered edge and plain edged coins will sometimes show the clever manner in which they have been put together and the joining crack is sometimes polished smooth in order not to be as easily seen.

These clever imitations very frequently turn up in old, old, forgotten coin collections, and the numismatist must be on his guard against them.

Inflation, Use This

With great interest, I read your article about "Money Of Yesteryear" in the May issue. You state very correctly, that a German billion is a trillion here. Our billion is called "eine Milliarde" in Germany, so the comparison would be like this:

one million: eine Million
one billion: eine Milliarde
one trillion: eine Billion.

As you say the emergency-money (Notgeld) could be used less than a period of two years, then inflation made it useless. The German inflation ended about November 30, 1923, the final course was \$1.00: 4 trillions 200 billions papermarks. Of interest is to note, that the old course of the full-value gold-currency was \$1.: Mark 4.20. This way the final inflation course had the same proportions, if you overlook the heap of zero's.

The inflation impoverished the whole middle-class. Rents were controlled rigidly at pre-war levels, this means they were not worth collecting. House-owners could not pay for necessary expenses, repairs etc., and many were forced to sell out. 25% of the houses in Berlin f. i. went into foreign hands for a song. An aunt of

mine had to sell her apartment-house, worth \$50,000. The price was in papermarks. After the sale was duly recorded with the red-tape-delay, the money she received was worth 19 dollars, enough to buy a little coal, so we had to help from here with her support, which cost us \$6000.

The discrepancy of foreign currencies was at times very great. A foreigner could buy a fur-coat for one dollar, could live on \$100 like a king. Often the value of the money was cut in half from one day to the next. Many stores sold themselves into bankruptcy, as the money they received was not sufficient to restock.

These are the workings of inflation, and nothing favors the communist more than inflation, as they thrive on misery.

Hoping that these remarks in connection with your article are of interest to you

I am
Sincerely yours,
Verne R. Berendsen, Calif.

You are entirely correct, inflation is a terrible, terrible thing when it gets as uncontrolled as it did in Germany. One story I know of the times is of one going into a German bank with a Milliarde mark bank note to get it changed, then being worth about a dollar, and seeing that the whole cash assets of the bank as listed on the window were 500,000 marks. Theoretically one could buy the bank!—C. F. F.

oOo

Q: I note your article on California Pioneer Coins in the March issue. This article brought to my mind a coin which my grandmother gave me, and I should like to find out its value. It is in fine condition. I doubt if it has ever been in circulation. The writing on one side reads: — "California Gold, ½," and has a picture of a bear. On the opposite side are 13 stars, a woman's head and the date 1858. — Jean Howell, Oakland, California.

A: The coin you have is a California gold half-dollar, a very interesting coin, and desirable to coin collectors. While there are several counterfeits of these coins around, most likely yours is a genuine as it has been in your family so long. The coin is worth around \$2.00.

It is indeed too bad our ancestors did not pass down to us more of the fifty dollar gold slugs, which were struck during the pioneer days.

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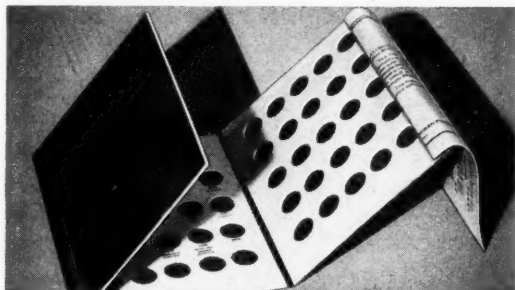
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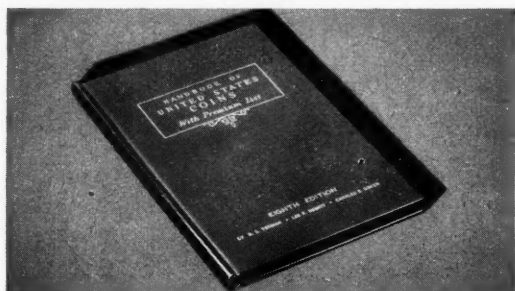
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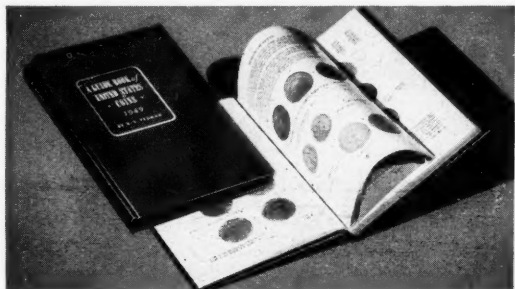
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AMERICAN MEDALS

By GEORGIA S. CHAMBERLAIN

The collecting of American medals, while not as popular as the United States coin hobby, provides to my mind, just as much, if not more, pleasure, interest and profit. It is delightful to me because works of art by the greatest of our American sculptors can be held in the palm of my hand to be studied and appreciated at close range.

Since bronze medals are usually two to three inches in diameter, more intricate designs are permitted to the artist than in coins. The higher relief of the medal affords the artist greater opportunity to produce strong and interesting modeling, with more striking use of light and dark effects than can be achieved on the coin, which must be flat in order to stack.

The facets and subtleties of the modeling, can be studied and the beauty of the designs enjoyed by turning the medal over in the hand without fear of destroying the brilliance of "uncirculated" or mint condition as is a danger in the handling of coins, since a gentle rubbing with the fingers enhances a bronze patina.

Commemorative medals have the same appeal as the commemorative coins, namely, the interesting events in our history they recall and the inspiration of the great personalities they portray, who have contributed to the development of the United States. Fine medals cost less than most commemorative coins, \$2 or \$3,

at most \$5, and an interesting collection can be built up at a comparatively small cost.

In my experience people seem to have a medal or two used as a paperweight, or a lone specimen in a curio cabinet. Learning of my enthusiasm, some of my friends, and sometimes total strangers, have kindly presented me with their stray specimens. The Hudson-Fulton Memorial medal, designed by Emil Fuchs, came from my grandmother's curio cabinet. Mr. Mulholland, the professional magician gave me a bronze replica of a tiny medal, the gold original of which his wife wore at her throat, suspended from a chain. The obverse is a portrait of himself, the reverse shows in very low relief the magician's long, clever fingers taking a rabbit out of a high hat. This little medal was designed by Henry Her- ing of the school of our great master, Augustus Saint-Gaudens. Another medal by a pupil of Saint-Gaudens was also the gift of a friend. The Victory medal of World War I is by James Earle Fraser, who has designed many monumental works, as well as the famous Buffalo nickel.

I own an example of the refined relief work of Augustus Saint-Gaudens, who was the teacher of many sculptors, once apprentices in his studio who have since become famous in their own right. His George Washington medal to com-

memorate the 100th anniversary of the inauguration at New York I found in an antique shop owned by one of the descendants of the Washington family. A collection of Washington medals is a study in itself of the greatest interest.

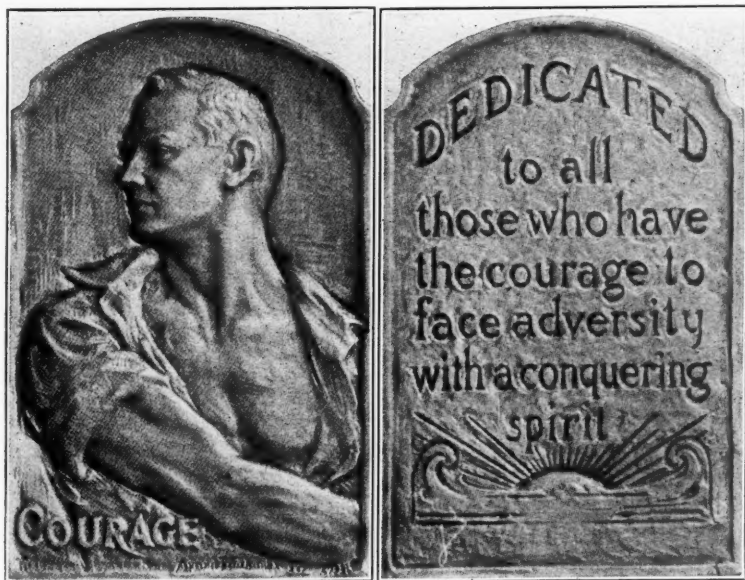
The first and the finest Washington medal is available to every American for \$1.50 from the United States Mint, Philadelphia, Pa. The French sculptor, Duvivier, made a strong, noble profile study from the high-held head of Washington of the bust from life by Houdon. The reverse is a well-composed and realistic scene of Washington and his officers on Dorchester Heights, before Boston, with their three-cornered hats and the harbor and a military scene cleverly engraved.

A start on an American medal collection could be quickly made for little money by securing some of these excellent United States Mint medals. The heroes of the Revolution, the War of 1812 and the Mexican War are a series that form an unusual and graphic story of our early history. In modern times, Mrs. Laura Gardin Fraser, whose name is familiar to all collectors of commemorative coins, designed a medal to Charles A. Lindbergh in 1928—\$1.75, and the Washington Bicentennial—\$1.50. The Presidents of the United States, Directors of the Mint, and Secretaries of the Treasury are a series of fine portrait medals, mostly by Barber, Morgan and Sinnock, available for \$1.50 each from the mint.

These medals are unlimited in quantity, but for those to whom scarcity and rarity are magic words, limited issues of medals have been made by the American Numismatic Society, and they have a few still available. I was happy to obtain from them a fine study of Paul Revere (my other hobby is old silver) by Anthony de Francisci, who designed the Peace Dollar. This medal has rounded edges and is pleasant to hold and turn over in the palm of one's hand.

Medals can be obtained from the Medallic Art Company by joining their "Society of Medalists", or other issues may be bought direct, such as J. E. Fraser's "Theodore Roosevelt", with the inscription: "Aggressive fighting for the right is the noblest sport the world affords", and Victor Brenner's Motherhood medal (Brenner being the author of the Lincoln cent), or John Flanagan's "Mark Twain".

Of course the most fun for any collector is to turn up in an antique or junk shop a medal dark with neglect and find it a fine work of art which also possesses the added fascination of rarity. I came upon such a dark, uncherished specimen, an oblong medal in a second-hand store and bought it for its fine profile portrait of Theodore Roosevelt. When I polished it, it proved to be of silver and an Assay Medal of 1906, the Roosevelt portrait by Barber and the ornate reverse with the Treasury



Obverse and reverse (right) of "Courage" medal. This bronze plaque, is reproduced from models by Avard Fairbanks, distinguished American sculptor.

Mr. Fairbanks symbolizes the fortitude of men who have survived and led their loved ones at home and their associates at work through a troubled period. These may be had from the Medallic Art Company, New York City.

seal by Morgan. The Commission who tests the coins yearly at the Mint in Philadelphia and is rewarded with an Assay Medal for each member, varies in number from year to year, but there are never more than ten members at most. A new medal is designed each year for this trial of the "pyx" by the mint-engraver, with designs relating to numismatics, the coin-making craft, the Treasury and the Mint. A complete series of these assay medals would be more difficult to complete than any set of coins, but how much more varied interest and value!

Again, I have found in antique stores in New York, Washington and Guatemala City, a number of medals of our Expositions, designed by our finest monumental sculptors. Adolph Weinman, author of the 1916 dime and half dollar, made the 1904 St. Louis Louisiana Purchase Exposition Medal of Award, and John Flanagan, creator of our fine Washington quarter, made the Panama-Pacific Medal of the Exposition at San Francisco, 1915. Both are beautiful medals.

Some of our medalists of the early nineteenth century, too, have done remarkably fine work, held to a sterner craftsmanship by the necessity of engraving or "sinking" the dies by hand — the direct working with the metal teaching them respect for its qualities and producing clean lines and clearly modeled surfaces. I was pleased to acquire through HOBBIES an example of the work of one of our early masters, Charles

Cushing Wright, who about 1850, did one of the finest medallion studies of Washington ever made. His medal "To the Volunteers in Mexico from the City of New York" came in a quaint leather case neatly lined with red velvet. The figure of Columbia on this medal is strong and fine, with starry drapery.

My latest acquisition is the Truman inaugural medal, a clean-cut work by C. Paul Jennewein, who has sculptured the decoration on many public buildings in New York, Washington, and Philadelphia, and has made the memorial to Governor John Endicott at Boston. The Award for the Third International Philatelic Exhibition, "The Pony Express Rider", by Mahonri Young, is of truly American inspiration. The artist is also the author of monumental works, particularly in Salt Lake City, Utah.

This pursuit of American medals and medalists has led me to believe that we have in this country worthy successors to the masters of Europe in the great tradition of sound craftsmanship, spirit of our country and true artistry. These sculptors quietly execute their commissions, without need for "publicity" or shocking the public by hideous misshapen carvings to get notice or patronage. Their works in these fine American medals speak for these true artists, and will continue to do so through the ages.

—O—

Numismatic Ramblings

By HARRY BOSLEY

The difference between hard money and soft money is not in composition, but in the attainment thereof.

oOo

The power of money will buy a high pedigreed dog, but it will not buy the wag of its tail.

oOo

During the depression of the early Thirties, a dime looked as big as a dollar. But during these days of inflation, a dollar looks as small as a dime.

oOo

During food rationing of the last world war, those with coins stood in bread lines. Whereas, during depression times, those without coins stood in bread lines.

oOo

Even rags have a silver lining. A 80-year-old woman was arrested in Los Angeles on charge of begging. Policemen found the silver lining pinned to her undergarments in the form of over \$2000 in currency. It's the silver lining that counts.

oOo

The average man lives about thirty years longer than he did in the early 1800's. But he has to so he can earn enough money to pay his taxes.

oOo

"The bee that gets the honey doesn't hang around the hive." So be the bee that gets the honey of coins by "numismatizing" far and wide.

oOo

When asked if he felt any change upon leaving the health resort, the sick man replied "Not a cent."

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Mostly about Books

Shakespeare and Some Old Chestnuts

By BARBARA M. SMITH

When weary of a stale joke, an American is apt to cry out, "Old chestnut! the Englishman, Joe Miller, and the Frenchman, Connu! Our expression, "chestnut," gained popularity in the United States about 1885. Of its origin we have the tale of one Joe Jefferson who gives credit to William Warren, the old-time Boston comedian.

"There is a melodrama, 'The Broken Sword,'" Mr. Jefferson once told a reporter of the Philadelphia Press, "but little known to the present generation, written by William Dillon. There are two characters in it—one a 'Captain Xavier' and the other a comely part of 'Pablo.' The captain is a sort of Baron Munchausen, and in telling of his exploit, says, 'I entered the woods of Calloway, when suddenly from the thick boughs of a corktree—'. Pablo at this point interrupts him with the correction, 'A chestnut, Captain; a chestnut.' 'Bah!' replies the Captain, 'Booby, I say a corktree!' 'A chestnut,' reiterates Pablo. 'I should know as well as you, having heard you tell the tale these twenty-seven times!'"

From here the exploration of this phrase takes us to the scene of a dinner party, some two years later. William Warren, who played the part of Pablo, was among those seated at the table, listening to a fellow-guest relate a story of somewhat doubtful age and originality. 'A chestnut,' murmured Mr. Warren at the close, quoting from the play. 'I have heard you tell the tale these twenty-seven times!' The application of the line pleased the other listeners, and when the party broke up each helped to spread the story and Mr. Warren's commentary. "And that," concluded Mr. Jefferson, "is what I really believe to be the origin of the word 'chestnut.'"

Few of us at any time, if ever, pause to question the ancestry of old phrases, or wonder about their origins. They spill out of us in simple repetition, the pattern long ago set for their use. Their cause, however, remains a secret to most of us. The knowledge of word and phrase beginnings accounts for but a handful of publications having been written and published, and those yet to be written can largely cover origins—Biblical, poetical, historical in source, and some stemming from fables and legends, without fear of repeating another's work, there are so many left undone. So to speak, they are the *black sheep*

of language, untended by us as the black animals were by shepherds of long ago, who considered them as next-to-nothing alongside the white sheep in their herds. Hence, this popular chestnut, also.

It will be surprising to some how many common proverbs and sayings hark back to England's great playwright-poet, William Shakespeare. His role was in familiarizing people with certain expressions, although as in *don't care a fig*, he probably was responsible for its beginning as well as its coming into popularity. Using the archaic word, *fico*, which means a contemptuous snapping of fingers, he expressed the thought, "a fico for the phrase." From "don't care a fico," then, we have developed "don't care a fig."

There are words in today's speech that are afflicted with an occupational disease, confined primarily to a specific line of work and business. Such words are found in Bear and Bull, common in the world of the stock exchange. A bear on the stock exchange is a broker who uses every effort to depress prices of stocks in which he is interested, in order to buy cheaply. At the opposite pole is the bull, a dealer who attempts to raise the prices of stock with the view of effecting sales.

It is said that the expression came from the old proverb, "selling the skin before you have caught the bear" and refers to those who enter into bargains to transfer stock at a stated price without knowing certainly what the stock will then be worth. We find also that Shakespeare made a similar reference, when he wrote: "The man that once did sell the lion's skin while the beast lived, was killed with hunting him."

Have you ever wondered about "crocodile tears?" Offhand, we might guess that Kipling had something to do with the phrase, perhaps in one of his many animal stories. While we trace to his pen how the elephant got its trunk, and the bear a stump of tail, we do not find a crying crocodile in the collection. Two lines from Shakespeare's Henry IV, "As the mournful crocodile / With sorrow snares relenting passengers" reveal, at least, the source that gave this belief over to more people than ever before, the belief that came originally we know not where, of crocodiles moaning and carrying on like a person in distress to allure travelers, and

then actually shedding tears while having this unexpected dinner.

Shakespeare went farther than this with the story. He soon made victims "dead as a door nail" in Henry VI, when he had Falstaff ask of Pistol, "What! is the old king dead?" The reply came, "As nail in door." What directed Shakespeare to coin such an answer is that an ancient door knocker, contrived of an iron plate and a hammer hinged so that when lifted and dropped it would fall against the plate and produce the sound, soon become worn by many knockings. The plate of iron was called the door nail, and as the nail bears the brunt of the hammer, it cannot be supposed to have much life left in it after awhile.

A lengthier passage from Act 1 of "Taming of the Shrew" is our source for the everyday maxim, "break the ice." The conversation is between Petruchio and Tranio. The latter says: "Sir, understand you this of me in sooth / The youngest daughter whom you hearken for / Her father keeps from all access of suitors, / And will not promise any man / Until the elder sister first be wed: / The younger then is free, and not before." To this, Tranio adds: "If it be so, sir, that you are the man, / Must stead us all, and me amongst the rest, / And if you break the ice, and do this feat, — / Achieve the elder, set the younger free / For our access," etc. Such were the marriage problems in one family, and the beginning of a new expression.

The familiar belief in "burning ears" was helped to power also by Shakespeare. It is in "Much Ado About Nothing" that he says, "What fire is in mine ears?" when Ursula and Hero had been talking about Beatrice. This belief is traceable to faith in guardian angels said to watch over their wards and keep them from danger. The angels were supposed to touch the one they were guarding on the right ear if the talk about him was favorable and on the left ear if otherwise. It was the angels' way of letting the person know what was being said beyond his hearing.

One who is inclined to permit his secret hopes and wishes to be known is said to *wear his heart upon his sleeve*. It was an old custom of the knights to wear the token of love presented them by their ladies openly upon their sleeves when their attachment became strong and lasting. "When my outward action shows my secret heart, I will wear my heart upon my sleeve as one does a lady's favor for dawes (pigeons) to peck at," from Othello, bears out the same meaning as given today.

The theatrical by-words, "ghost walks," were originally used in stage parlance, but is now of more general use, signifying that salaries are paid. It originated by a chance remark of an English actor taking the part of the ghost in a rehearsal of Hamlet. The company's salaries, it happened, were long overdue. When Hamlet claimed, "Perchance 't will walk again," the Ghost ad libbed: "No! I'm damned if the Ghost walks any more until our salaries are paid!" Thus the price paid for this expression was one lean and hungry actor.

As in a 350 year old conversation, we find the coming of many "modern" Americanisms in the words of our Elizabethan forefathers. Their span of life labels them antique as well as up-to-date, as they daily continue to charter our speechways with a verve and flavor that would be sorely missed, were they not there.

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BOOKS RECEIVED

MODERN BOOK ENDS. By E. W. Newhauser. The Bruce Publishing Company, Milwaukee 1, Wis. Price \$2.25.

While this is not strictly a collector's edition, almost all collectors have books, and many of them having the creative urge, may want to put to good use the data found beneath this cover. In the foreword, the author states:

"A few well-chosen books displayed in attractive book ends will add to the beauty of any home if the book ends are in harmony with the general decorative scheme. The book ends described in the following pages are modern in design and will fit into any home. They are made of wood with a small amount of metal trim, and can be worked by the average high school student or home craftsman. The wood used can be mahogany, walnut, maple with an outstanding grain, or any other hardwood."

The author describes 24 plates for different book ends that will fit into any home. He has endeavored to take this household article and bring it up to date with the trend in interior decoration at the present time. The designs range from the ultra modern to colonial and other periods in our history. This seems to be a practical book, with its material well organized for the benefit of the craftsman or casual reader.

oOo

DECORATING FOR AND WITH ANTIQUES, by Ethel Hall Bjerko, published by Doubleday & Co., Inc., 14 West 49th St., New York 20, N. Y., 250 pages, illustrated. Price \$3.95.

A bit about the author will give an insight as to what to expect from this publication. Ethel Hall Bjerko is an antique dealer known to all who read **HOBBIES**. Perhaps many do not know that she is also widely known as an author, a lecturer and an interior decorator as well. She is just as apt in one field as another, and in this book has combined her knowledge to assist those who love and collect antiques in utilizing their treasures to the best advantage from the standpoint of beauty and comfort.

Decorating For and With Antiques not only gives informative tips on antiques, but also discusses color schemes, wallpapers, handicrafts of different periods and their use in creating an attractive setting for various periods of furniture. One section of the book covers the different cabinet makers such as Duncan Phyfe, Sheraton, Heppelwhite, the Adams Brothers, Hitchcock, and many others, giving illustrations of their styles and other pertinent information for achieving a well balanced interior, as to use, floor plans and furniture arrangement.

The line drawings are excellent in that they give the basic lines and designs for identification of the various styles. The photographs are clear and well chosen. This first edition

will probably be added to the library of many who do not collect but who buy it strictly for its many helpful hints on the decoration of the home. Of course it is a must for those who live with their antiques.

The book contains an unusually complete appendix, bibliography, and index which will prove of inestimable value to all who read it. The physical make up is good, cloth bound in grey, and well printed on heavy stock. We are sure that it will receive much favorable comment not only in the antiques field, but in the field of art in general.

SUE NEIL

oOo

BIRDS OF THE WEST. By Ernest S. Booth. Published by Stanford University Press, Stanford, Calif. Price \$6.

Dr. Booth, the author of this edition knows whereof he writes. He is professor of Zoology and head of the department of biological sciences at Walla Walla College, Washington. He has written several books on mammals, birds and insects and has more than a dozen articles to his credit. During his eleven years at Walla Walla College he has tested the keys for bird identification and achieved rewarding results with his students.

His business in a way is to make his readers bird fanciers, and he does it most interestingly in this edition. Dr. Booth's love for birds began when he was a boy under the tutelage of his father according to the dedication which reads:

"To my Father-Sherman Booth—who has been my inspiration in the study of outdoor biology since boyhood days, when he spent hundreds of hours walking with me over the hills of eastern Oregon and Nevada."

The preface gives a well defined motive for the book. The author states in part:

"One may question the need of another book on the birds of the Western states, for a number have been published in the past, and two are in print at present.

"However, in my experience as a teacher of biology, and of ornithology in particular, I have found that no matter how many bird books there may be on the market, people are still unable to learn the birds. A number of bird enthusiasts have learned the hard way without the aid of a more experienced person to help, but the majority who begin bird study by themselves soon give it up as being almost impossible.

"I have written this book with only one thing in mind: to teach the beginner the names of the birds in a way which will be self-explanatory, in a way which will require a minimum of effort, and no help at all from someone else. In other words, the system outlined in this book a person ten years old, or a person eighty-five years old, may take the

book out into the woods and fields and find out the name of any bird he comes to, no matter how difficult the bird may be to identify."

The author's readers will undoubtedly accomplish the objective which he has laid out for them. The illustrations are carefully worked out. For instance, the illustrations on the bluebird classification lists the male and female in three different groups. The colorings and markings differentiate between the Mountain, Western and Eastern bluebird types. With this book it would be decidedly easy to identify and classify the type, and whether male or female.

—O—

ANTIQUES, FAKES & REPRODUCTIONS (Enlarged and Revised Edition), by Ruth Webb Lee, published by Ruth Webb Lee, Northboro, Mass., 317 pages, illustrated.

The antique field is now brought up to date with this enlarged and revised edition. The other edition by Mrs. Lee which was limited in quantity was soon exhausted. Mrs. Lee handled her subject most adeptly, and her other books on glass history and glass collecting are testimonials in themselves of the expert.

Although Mrs. Lee's writings have dealt mainly with glass, she has included a chapter in this book giving facts about reproduction American silver, information which was contributed by Dr. John Marshall Phillips; and chapters on mechanical banks, ceramics, ironwork and novelties. Of course her expert knowledge of glass, genuine and spurious, is the highlight of the book. The many photographic comparisons will be of inestimable value to all who have a genuine interest in preserving the masterpieces of the past. This publication will be a valuable aid particularly to anyone new in this field, but many of the "old timers" will find information on reproductions of which they were unaware.

No matter how well versed you may be in this field, there is a chance that you might unconsciously be fooled by an excellent likeness. After reading the information given in this publication, however, we believe that buyers of antiques will be more wary in that they will discover just the discrepancy to search for in the particular reproductions discussed. The typography makes it very readable, the photographs make it doubly interesting, and the information given makes it irreplaceable.

SUE NEIL

—O—

FURNITURE REPAIR AND REFINISHING. By Ralph Parsons Kinney, Charles Scribner's Sons, 587 Fifth Ave., New York 17, N. Y. Price \$3.50.

This is a work manual on furniture repair and refinishing. The book was written to give help to the reader without the necessity of intensive thought and study. For instance:

1. Subjects are divided into carefully defined chapters containing no long, involved descriptions.

2. Subjects are further divided into titled step-by-step methods. Notes are often added.

3. The worker is told not only how to do each operation by why it is done that way.

4. Cross references are often used and all of the material is indexed.

One of the greatest attractions of the book, from the standpoint of this reviewer at least, is the fact that the author makes known his respect and love for antique furniture. The illustrations from his home show wherein his interests lie. They include a Chippendale type desk, a rare horseshoer's bench, pine cobbler's bench, Heppelwhite chest, small antiques — such as miniatures, boxes, frames, bowls, etc.; old maple chairs, pine corner cupboard, schoolmaster's desk, Pembroke-cherry table, plantation desk, etc.

We especially like his introduction, wherein is revealed one of the author's hobbies, that is, the restoration of old furniture. He says, in part:

"The restoration of Antique and other types of furniture holds a strong allure and fascination for those with a natural aptitude in the use of tools, be they beginners or expert craftsmen. Every undertaking presents a new problem and there is no satisfaction equaling that of its successful solution. A well done job will require all the skill and craftsmanship to which the individual can attain.

"Over-restoration has ruined many a fine piece of furniture. A beginner, through lack of knowledge and an excess of enthusiasm, will often attempt to remove every scar and blemish. This robs the piece of all that evidence which attests to its age and long usage, and as a result you have a piece which looks like a reproduction.

"The question of just how far restoration should be carried is a difficult one, particularly when the piece is an Antique. True lovers of Antiques cherish the evidence of age in an old piece. This is lost when restoration is so extensive that it becomes an actual rebuilding of the piece. Where the original finish is still intact and in good condition, no attempt should be made to remove it. A great part of the beauty lies in this old finish. A cleaning and polishing will often be sufficient. Don't carry restoration too far! Etc."

"The safest place for the uninitiated to buy Antiques is from an Antique dealer, particularly a dealer who has earned a reputation for fair prices and fair practice. They will gladly show you their stock of 'untouched' pieces and you can generally rely on their integrity.

"If, after you have picked up a piece of Antique furniture, in an out-of-the-way place at a bargain price, and you later see a similar piece for sale in an Antique store, at a far higher price, you should recognize the reason for this increase. Consider the facts. Shop owners can not afford the time to hunt for and buy very much of their merchandise direct. This is particularly true if they are situated at any great distance from the source of supply. They

must buy from wholesalers or dealers who attend the auctions and other sales, or who buy from 'Scouts' who comb the countryside for them. Antiques, like other kinds of merchandise (food, luxuries, autos, etc.) move from the original source to the wholesaler, and through him to the retailer. Each takes his profit and to this profit he is entitled. Antiques are not governed by established market prices to any great extent. Reputable dealers are content with a reasonable profit."

This book is truly worth \$3.50. In fact, it may be of immeasurable value to the collector of antique furniture, not only in the way of saving on restoration work, and if you have never done any work of this type in the opening up of a new hobby.

—O—

LANDSCAPE SKETCHING. By Arthur Black, McGraw-Hill Book Company, Inc., 330 West 42nd St., New York 18, N. Y. Price \$4.50.

Arthur Black, an art teacher for many years, believes that anyone capable of controlling a pencil can learn to draw landscapes, and in this book he proves to the reader how easily it can be done with quick and satisfying results.

Most people will agree with Black's contention that "deep down beneath the surface of everyday activity there is in millions of people a silent longing for some form of expression — a desire to realize the joy of creating. Some have called this longing an urge to escape reality, but to me it is not a drive toward escape; rather it is the urge toward discovery. It is one of the few purposeful things left in the world today."

Simple sketching, the author points, satiates the thirst for self-expression in many people, and it would seem so. The steps in learning to sketch are carefully delineated by illustrations, and this edition should give many the courage to at least try their hand at this creative hobby.

—O—

BULLETIN No. 197, United States National Museum, published by the Smithsonian Institution, Washington, D. C. Price \$1.50.

For those who are collecting bird books, here is another one for the library. It is authored by Arthur Cleveland Bent of Taunton, Mass., and is strictly technical.

Several students of this species have contributed to this edition, so that it is altogether rounded out.

It contains such detailed information as the number of eggs the migrant shrike lays, for instance: "The migrant shrike lays four to six eggs, rarely seven. The eggs are practically indistinguishable from those of the species elsewhere, which have been well described by Dr. Miller under the California shrike. The measurements of 40 eggs average 24.7 by 18.6 millimeters; the eggs showing the four extremes measure 26.4 by 19.5, 26.3 by 19.9, 23.0 by 18.6, and 24.0 by 17.6 millimeters."

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INDIAN LORE: ANCIENT AND OTHERWISE

By WILSON STRALEY

Field Operations in New York State

Summer field work of the archeological division of the Rochester, N.Y., Museum of Arts and Sciences is being conducted in the southern tier of the state. Excavating is under way at Akeley, Pennsylvania, located near Jamestown, New York. "Diggers" are Alfred K. Guthe, head of the museum's anthropological division, and his assistant, Gordon K. Wright.

W. Stephen Thomas, museum director, recently visited field operations, arriving just as a burial site was uncovered. The skull and skeletal remains were identified by Anthropologist Guthe as those of a prehistoric Indian of the Hopewell Culture, dating about 900 to 1100 A.D. The Indian mound was capped by two layers, one of ash and one of dark charcoal material, and covered an area of about ten feet.

Further examination of the skeletal material revealed that it was of a male about 25 to 30 years of age. It is also believed that he was an arrow-maker. Among the grave goods was a mortuary offering clutched in the fingers. This consisted of an incisor tooth of a beaver, three arrow heads in perfect condition, two scrapers of flint, and two bone implements of deer antler. The skeleton was in a flexed position, characteristic of early Indian burials. Projectile points of mammal bones and pieces of pottery were also found. The pottery was quite thick and rather primitive, and the decoration was applied with a cord wrapped around a stick, which is another important factor to the archeologist in making his scientific analysis.

Artifacts and skeletal material will become a part of the museum's scientific collections and will be a source of continual study and analysis in the laboratory. Each object is carefully preserved, and charted as to position, layers of earth surrounding it, and condition of each specimen. A photographic record is also made of the survey and steps in excavation. This new and interesting material will provide added data on Indian cultures inhabiting this region.

Kecoughtan Indians

A considerable variety of European and Indian artifacts recovered from excavation of perhaps the second oldest English trading post in the New World has just been added to the collections of the Smithsonian Institution, according to a recent release. They were presented by Alvin W. Brittingham, of Hampton, Va., who, together with his brother, conducted the excavation of Kicotan on the shore of Hampton Roads. Here, according to an old tradition, a trading post had been established by the Jamestown colonists. The land has been under cultivation for many years, and many artifacts have been found during plowing.

The articles range from Indian tomahawks and pipes to pottery utensils, a sword, and spurs. The quantities and type of artifacts found indicate that this was the traditional site

of a settlement established for trading with the Indians. There is no historical record of the Kicotan trading post, although the materials recovered establish that it was contemporary with Jamestown and that colonists and Indians probably lived there together.

The site was occupied by the Kecoughtan Indians, who were distinguished for their friendship with the colonists. Capt. John Smith paid them several visits. They were a people with whom it was easy to open trade regulations. The post must have been established sometime before 1610. At that time all Indians were driven from the neighborhood by the English governor, Sir Thomas Gates, and

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their lands occupied by the colonists.

The site covers approximately 100 acres. Over the past century it has yielded literally bushels of artifacts, of both English and Indian origin. The collection is of great value, *per se*, because of the light it throws on the early industries of the first English colonists. The elaborate variety of utensils recovered shows that at the very beginning the English colonists were reconstructing here the type of permanent domestic life they had known in England.

Of even greater significance is the fact that the excavations carried out by the Brittinghams may have brought to light the second or third earliest permanent English settlement in the New World. It was apparently a village of some pretensions. This is indicated by traces of brick house foundations, a large fireplace, a brick oven, and lime kiln. It was intended to be permanent, not merely an Indian trading post.

—o—

South Dakota Site in Limelight

Camp sites of some of the earliest inhabitants of North America are being excavated this summer at a site in the upper reaches of the Angostura reservoir near Hot Springs, South Dakota.

The stone javelin heads found there, buried more than 20 feet deep by wind and flood since they were scattered on the surface as much as 5,000 years ago, are quite similar to, although not identical with, Yuma points. These Yuma points, in turn, immediately succeeded the Folsom point, the curiously flaked javelin head from New Mexico which is one of the earliest known implements made by human beings in the New World.

The Angostura site, now being excavated by a party of archeologists under the direction of Richard P. Wheeler, promises to be the most significant yet found in the survey of areas soon to be flooded by reservoirs. This is a cooperative project of the Bureau of American Ethnology of the Smithsonian Institution, the National Park Service, and the Bureau of Reclamation.

The makers of these curious javelin heads apparently were nomadic hunters. These sites in South Dakota could hardly have been more than bivouacs, and no semi-permanent habitation site has yet been found. The remains are buried so deeply that it has been necessary to use bulldozers in excavating them. Animal bones have been found in association with the artifacts, but most of them have been in such bad condition that it is impossible to make precise identification. Thus it is not known whether they are the remains of extinct animals or of species still living in the area.

At the Garrison Reservoir in North Dakota a party under the direction of G. Ellis Burcaw is excavating an earth lodge village site, one of the

peculiar fortified villages which were erected by Indian tribes along the Missouri. They were villages encircled by moats, with stockades built on packed earth walls and with watchtowers at frequent intervals. Such villages apparently precede the first white contacts. They are strikingly similar in design to European fortified villages of the Middle Ages but apparently were a quite independent Indian invention.

The same type of village also was common in the Southeast, but it has only recently been known that it extended into the Great Plains region.

A party under the direction of Thomas K. Garth is excavating on the site of the Fort Randall reservoir near Chamberlain, S. Dak. This was the site of the first Fort Randall, one of the earliest posts occupied by troops in the Indian wars. A few miles away is the site of the second Fort Randall, now in almost complete ruins. Only the chapel still stands. It has an important place in the history of the region, and if possible the archeologists will continue work there.

Of particular interest is the light which the excavations may throw on the early contacts between the soldiers and the Indians.

—o—

Collection Presented to Art Gallery

Indian relics collected by one of the stormiest figures in Kansas history, Col. Daniel R. Anthony, an editor and political leader in the state for almost a half century, have found their way into the collection of the Nelson Gallery of Art.

The objects, elaborately beaded buckskin garments, woven baskets, weapons, household utensils, the accoutrement of Indian life a century ago, were presented last week to the gallery by Daniel R. Anthony III, publisher of the Leavenworth Times and a grandson of the colonel, and Mrs. Eleanor Anthony Tenney, a granddaughter. A part of the collection is on display in the basement Indian room of the museum. More than forty beaded items are being exhibited.

Outstanding is a soapstone peace pipe procured in 1895 from a Crow Indian named Kill One Man, and a Sioux beaded vest that belonged to a warrior who called himself Mea-cahta Jim.

Colonel Anthony, whose fiery temperament earned him the title of Fighting Dan, was the brother of Susan B. Anthony, of suffrage fame.

Progenitor of the Anthony newspaper family, the colonel settled in Leavenworth in 1857 and began publishing the Leavenworth Times in 1864. A member of the fourth generation, Daniel R. Anthony IV, now is working on the Times as telegraph editor.

Fighting Dan was a lieutenant colonel in the Union army in the Civil War, and commanded troops to victory over a much larger force of

guerrilla fighters in the Battle of the Little Blue in 1861.

President Lincoln appointed him postmaster of Leavenworth in 1861. President McKinley gave him the same honor in 1891.

—Kansas City (Mo.) Star

—o—

Briefs

A press item states that "food is so scarce among the Siriono Bolivian Indian tribe that they may be said to be always hungry."

oOo

As early as 1659, a full-blooded Indian was serving as apprentice to Samuel Green, New England's second printer! This Indian was named James Printer, after his trade. James Printer served for years as Green's pressman. — *The Typographical Journal*, July 1950, p. 27.

oOo

We read in the press of today of the shortage of equipment and ammunition for the UN defenders of Southern Korea. It appears that back in 1775 that the Colonial defenders of Rhode Island were up against the same proposition, according to Miss Virginia Baker, who states in her "History of Warren, Rhode Island, in the War of the Revolution, 1776-1783" (1901), that "The men utilized as flints the Indian arrow-heads which abounded in the vicinity of Burr's Hills and along the shores of Beecher's Cove and the Kickemut river."

oOo

On July 30 the Kansas City Archeological society held a joint meeting with the Marshall (Mo.) Archaeological society, and together the two organizations visited the site of the excavating being done on two mounds in the Van Meter State Park, by the Missouri Archeological society and the Archaeological Department of the University of Missouri, under the supervision of Dr. Carl H. Chapman, professor of archaeology of the university. The state society, in conjunction with the various community chapters, is doing a wonderful work in surveying and preserving sites, artifacts and data of former Indian occupation within the bounds of the State.

oOo

We quote from the Third Annual Report (1882) of the Bureau of American Ethnology, from remarks "On Activated Similarities," presented by J. W. Powell, director: "The conditions of life and progress under which man inhabits the globe are largely homogenous in the various regions which he occupies . . . The savage by the seashore may use a shell for a knife; the savage by the obsidian cliffs may use a stone flake for a knife. The savage who dwells among the hills of steatite uses stone vessels; the savage who lives by the banks of clay make vessels of pottery. The savage living among the glacial

fields of the north construct his shelter of ice; the savage who inhabits the deep forest constructs a shelter of wood; the savage who roams the plains with the buffalo constructs his shelter of skins; the savage who lives on the shore of the reedy lake constructs his shelter of tules; the savage among the rocks builds him a house of loose stones. These diverse means for accomplishing the same ends apply not only to the arts of man but also to his institutions, his languages, and his opinions. It is to these organic similarities in the activities of mankind that attention is here drawn. Such similarities may exist with varying degrees of resemblance. Knives may resemble each other because they are made of stone; knives made of different materials may have resemblance in form. And all such resemblances may be very close or may be even far-fetched."

—o—

The Swanson Site In South Dakota

According to the Museum News of the University of South Dakota, the combined project of the W. H. Over Museum, U. S. National Park Service, and the State Archaeological Commission began June 27, 1950 at the Swanson Site. This is an old village located in Brule Bottom north of Chamberlain, S. Dak. The site lies on the tip of a projecting plateau that apparently was surrounded by the Missouri at one time.

Trenches on the east and west sides of the plateau showed a series of post holes and five posts, which may indicate that the village was actually surrounded with a stockade.

Excavation was begun on what appeared from the surface to be a medium-sized round house near the ditch. Further work shows it to be a large house roughly rectangular with an antechamber to the east. The house is deep, over fifty-two inches in the center with the shoulders or walls under a couple of feet of recent debris. One long charred post, some nine inches in diameter, was found in place along the east wall and several post molds have appeared. The floor shows flecking from red ochre. The interior features of the house have not been uncovered yet. Pottery from the house, No. 1, shows a high percentage of Upper Republican, Early Mandan, and sherds possibly from the Mill Creek Focus of the eastern part of South Dakota and Iowa.

A cross trench was begun through house site No. 3, although no features from this house have been uncovered yet. This house, like the first, appears to have been buried under a bed of sand, probably wind blown. A find of major importance at the site was a carved catlinite rectangular atlatl weight, similar to the rectangular form from the southeastern part of the United States. The center was perforated vertically. The upper edge of the artifact was carved in a sawtooth fashion. The rectangular

atlatl weights have rarely if ever been found previously in the northern Missouri Valley. This find came from a mixed refuse deposit associated with Early Mandan and Mississippian types of pottery, possibly Mill Creek, side-notched arrowheads, and bison bone flesher.

Artifacts found to date at the site include side-notched arrowheads, sandstone arrowshaft straighteners, split bone awls, beveled diamond-shaped knives, asymmetrical and willow-leaf knife blades, pitted hammerstones, polished celts, broad polished axes with an encircling projection in place of a groove, bison scapula hoes, end and side scrapers.

The pottery has yet to be analyzed. A superficial examination shows a high proportion of Upper Republican, early Mandan and Mississippian types, the latter possibly a western variant of Mill Creek. Eared and animal effigy handles are noted on some of the Mississippian pottery. As yet no simple-stamped sherds have been found at the Swanson Site, indicating an early historic date. A very small number of simple-stamped sherds, characteristic of Arikara sites were picked up on the surface of the Swanson Site, Br. 13.

The excavations at the Swanson Site will continue until September 2, 1950.

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Indian Reunion in Canada

Iroquois Indians from all over the United States and Canada took part in the first Reunion of Six Nations Indians at The Agricultural Hall in Ohsweken, Ontario, Canada, on August 12. Tribes composing the Six Nations of the Iroquois Confederacy are the Onondagas, the Oneidas, the Senecas, the Cayugas, the Mohawks and the Tuscaroras.

Principal address at the Reunion was given by Dr. Arthur C. Parker, director emeritus of the Rochester Museum of Arts and Sciences and president of the Society for Colonial History. Other events on the program included music, dancing and singing and a pageant. To add color to the proceedings, many of those attending appeared in Indian costume.

About three hundred Iroquois Indians reside in the Rochester area. Among those on the program of events was Arleigh Hill, famed lacrosse player and a member of the Rochester Museum staff; Grand Sachem Freeman Johnson; and Mrs. Ethel Brant Montour, prominent lecturer and worker on Indian welfare, whose ancestor was the historic figure Joseph Brant.

According to Arleigh Hill, Iroquois Indians today are contributing in community life and live in rural and urban areas. They take an active part and give of their ability and skill in the professions and in industry.

—O—

Athabascan Remnant

An abandoned land of approximately 70,000 square miles is northern Alaska, from the towering ice peaks of the Brooks Mountains to the Arctic coast. Two or three generations ago it contained a population of more than 3,000 nomad caribou hunters. They were exceptionally tall Eskimos with apparently a strong Athabascan Indian intermixture. Now a single group of less than 40 is left alive.

This is the report of Ralph Solecki, Smithsonian Institution anthropologist, based on personal explorations in the area last summer and reports

of U. S. Geological Survey workers who are surveying the potentialities of the region. A total of 42 habitation sites of these nearly extinct people are listed in Mr. Solecki's report, published by the Washington Academy of Sciences.

Apparently the extinction of these inland Eskimos started early in the present century. It has been due chiefly to great epidemics of influenza and measles. Against these diseases the people had no natural defenses. They always had lived a precarious existence, depending almost entirely on caribou, and were seldom able to accumulate enough food to last them through the winter. They always were faced with the spectre of starvation. Introduction of white man's diseases was more than enough to weight the delicate balance of life irretrievably against them.

This nearly extinct people were known generally as the Nunatagmuit Eskimo, after one of their tribes. The remaining band is the Killiks, consisting essentially of two family groups. They live in the foothills of the mountains and follow essentially the ways of life of their ancestors.

At the best the habitat of the Nunatagmuits was an inhospitable land in which it was difficult to sustain life. Caribou hunting dominated the entire economy. Sharp lookouts were maintained for caribou herds on the hilltops overlooking the lakes and rivers. When a herd was sighted the entire community joined in the hunt. The animals were driven into traps, or into the water, where they were speared.

In their heyday, these people traveled quite extensively in summer, coming down to the coast to trade with the coastal Eskimo and even with Siberian natives. There was a regular exchange of definitely needed goods and some luxury items between the inland people and the coast natives.

The culture was rather advanced, if we consider the extreme difficulties of living. Among the types of dwelling reported by earlier explorers was a sort of Arctic apartment essentially a framework of mountain willows covered with snow. Each family had its own ice-cake window, smoke-hole, and fireplace. There were

also quite substantial semi-subterranean houses. A dome-shaped willow hut which could be moved easily was an adaptation to the nomadic existence.

It is unknown whether these mountain Eskimo, whose ways of life were quite different from those of their race in general, were late or early comers. It is possible that the region was inhabited by a pre-Eskimo people who left traces that could be found and interpreted by a trained archeologist.

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AMERICANA, Archeologia, American Indian Books bought, sold.—R. W. Seekamp, 331 Liberty St., Meriden, Connecticut. n3291

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FIREARMS FACTS AND FANCIES



ARNIM B. ENGELHARDT

Who's Who in Firearms

Arnim B. Engelhardt of Buenos Aires (*Oriental Firearms*, HOBBIES MAGAZINE, May, 1950) has led an extremely interesting and fruitful life—and we're going to show it! Born in 1890 in what is now Russian Lithuania and the grandson of an army general he early took to firearms and by the age of ten was shooting (without official consent, he tells us) a homemade shotgun which was good enough for crows and on one occasion "did in" a fox. From the age of 16 and on he took part in all the game drives and hunts available to him and by the time he was 21 he was looking for new lands in which to hunt—and this led him to enter the Russian Ministry of Foreign Affairs in the hope that such new hunting grounds would be open to him in other countries. Taking his gun collection along with him (it had belonged to his grandfather and contained military arms of the transition period between 1855-1870) he went to Argentina in

1914 as a member of the Russian Diplomatic Corps and when the Revolution broke out in 1917 decided to stay there. Though his collection has been diminished by gifts to other collectors it still numbers about 70 pieces, among them a fine Colt Texas Pistol in .31 caliber and in case with all accessories. With the increase in arms prices and the difficulty of getting dollars with which to buy more guns he has switched over to the collection of books dealing with firearms and probably has the largest such collection of its kind in Argentina. Books, so many that they have to be packed in cases, there not to be found in English, German, Russian, French, Spanish, Italian, Danish and Portuguese. Mr. Engelhardt has done considerable writing in the field of firearms in all languages, his first work having been in Spanish and in the same year (1930) he began writing for the German magazine, "Deutsche Jagd-Zeitung", in their section entitled "Schiesswessen", collaborating later in the "Deutscher Jager" and "Kugel und Schrot", the official organ of the Experimental Station at Wannsee, Germany. He was the authority for American hunting and target arms for this latter group until its expiration in 1935 and at present is shooting editor of the "Noticioso Orbea" which is published in Buenos Aires. He has contributed articles to such publications as the *American Rifleman*, the *Caza y Pesca* of Madrid, *Wild und Hund* in Hamburg and the *Armurerie Legeoise* for the period of its short existence right after the war. He has published one book *La Escopeta Moderna* (the modern shotgun) under the pen-name of Observador and is in the midst of another being published right now entitled *El Tiro de Caza con Escopeta* (hunting with the shotgun) which is a translation from the German. Also wrote for the *Tiro Nacional*, the *Revista Militar* and the now defunct *Gun Report*.

Mr. Engelhardt has done a lot of shooting and hunting and carried off prizes in duelling-pistol shooting in Russia, with the military Mauser in Argentina and later with the shotgun with which he has won a num-

ber of first prizes. He is a member of the Wisconsin Gun Collector's Association, the Tiro Federal Argentino de Buenos Aires, the Tiro Suizo de Buenos Aires and was formerly a member of the Experimental Station at Wannsee.

His present address is Calle Arribenos 2350A, Buenos Aires, Argentina, but whenever he can arrange it you'll find him hunting somewhere in the wilds of the country.

Inscriptions and Mottoes on Sword Blades

Many sword makers and owners of years ago felt somehow that a fancy motto on their blade would enhance the luck of its owner. The following mottoes, culled from various sources, are to be found on edged weapons throughout the world, in many variations and in many languages.

oOo

"Those Above Confer Aid and Victory"

oOo

"It is enquired not what is the cause, but what is the issue of the war."

oOo

"Take care that Victory is not the cause of death."

oOo

"The Race of mortals is ruled by destiny."

oOo

"God in thy name make me safe."

oOo

"Draw me not without reason; Sheathe me not without honor."

oOo

"Victory is lost by him who ponders not."

oOo

"When swords are crossed, plunge in; for nothing is lost. To withdraw is certain death."

Duelling

An interesting story was recently passed on to me of a duel which never came off and which never involved real weapons, but which was attempted in all seriousness. It seems that during a period in the last century when Prince Bismarck was the Chancellor of Germany a famous

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medical pathologist, Dr. Rudolph Virchow, made some nasty remarks about the way this leader was running the country. Incensed by the constant attacks of this medical man Bismarck challenged him to a duel, and the doctor, unable to avoid it, accepted. When the Iron Chancellor's seconds caught up with Virchow to deliver the formal challenge, the good doctor stated in effect, "Inasmuch as I am the challenged party I have the right to choose my weapons—and here they are" as he brandished two sausages which looked exactly alike. "One of these is pure, the other infected with the germ of trichinosis. Let his excellency the Chancellor choose that which he wishes and I will take the other—and then we shall eat them!" Conceding that the Doctor was a little too crafty for him, Bismarck decided to laugh the whole thing off—and the duel was forgotten.

Good Source

For Information on Military and Sporting Arms

A good source for information on European arms is the *Nouveau Larousse Illustré*, published in Paris in 1906. It's really an encyclopedia covering all sorts of subjects, but in such volumes as number 4 you will find good dope on the firearm (fusil) and cannon (canon). Edited by Claude Auge the set is well illustrated and contains a section on uniforms of the world in color. Well worth looking at even if your French isn't any good.

Sporting Books and Prints

Franklin M. Roshon, the Sporting Book and Print Club, 388 First Avenue, Phoenixville, Pa., has come out

with his second catalog. Those who have seen the first, will, I am certain, be interested in the second which lists many more and fine items. The first catalog, still available at 25c listed many scarce and out of date items; this, the second, is devoted for the most part to recent publications. A booklet of 31 pages and printed on a high gloss paper it lists in excess of 250 items, all of which are highly desirable for the sporting library. It is available from the foregoing address for 25c.

Severance Collection Handbook

This is a handbook of some seventy pages, of which some thirty are plates, which shows in brief form some of the arms and armor to be found in the Cleveland Museum of Art. Edited by Helen Ives Gilchrist, it describes the various pieces there, and in addition offers some historical and factual information about them and about armor in general. Several pages of glossary and proof marks make this, the second edition, a handy little thing to have around. Available from the Sporting Book and Print Club, 388 First Avenue, Phoenixville, Pa., for 90c, postpaid.

Old German Shooting Societies

Arnim Engelhardt of Buenos Aires sent in the following listing of German shooting societies as they existed previous to 1939. Note how very old some of them are—does anyone know anything about their post-war survival? A returning serviceman revealed that many of the groups have returned to using the crossbow since firearms are prohibited.

Name	Foundation Date and Notes
Schützengilde der Stadt Berlin, Berlin (Fraternitas sagittariorum)	Oldest information contained in the accounts of the Board or Aldermen for 1504. Probable foundation date between 1417 — 1440. As the Latin name implies it was at the beginning a society of crossbow-men.
Stuttgarter Schützengilde, Stuttgart	Founded in 1482 as a society of crossbow-men "Fraternity of San Sebastian" who was their patron saint. Rifle since 1500.
Privilegierte Hauptschützengesellschaft, München	Founded 1393 for crossbowshooting, 1490 beginning of the use of rifles.
Privilegierte Scheibenschützengesellschaft, Dresden	1454
Schützengesellschaft, Esslingen	1582, possibly even 1250
Stahlbogenschützengesellschaft Schnepfergraben, Nürnberg	Founded around 1400 for crossbowshooting, which was practiced there as late as 1939. First competition known—1429.
Grosse grüne Schützengilde, Kiel	1412
Homburger Schützengesellschaft, Homburg v. d. Höhe	Founded under the name of "Fraternitas San Sebastiani" for crossbowshooting in 1390.
Schützengilde Kolberg	"Fraternitas San Antoni" shooting with firearms since 1540.
Uwaldus Schützengilde, Duren	1560
Schützengilde Königsberg i/Preussen	1351
St. Sebastian Schützengesellschaft, Bremen	1437
St. Sebastian Gilde, Wernigerode	1512
Privilegierte Schützengilde, Stendal	ca. 1500
	All were still functioning in 1939.

AMERICAN ARMS AND AMMUNITION

From SCRIBNERS, January, 1880, Courtesy Arthur T. Ward

The experience of Russia, in her recent contest with Turkey, has had an effect upon conservative military opinion which promises to result in serious modifications of the tactics of battle. Armed with an American rifle and American cartridges, the Turks accomplished extraordinary results with volley firing at distances ordinarily regarded as not to be compassed by anything except the fancy shooting of rifle ranges or the tentative practice of sharpshooters. Anywhere from a mile to nearly a mile and a half (1,500 to 2,500 yards) from the Turkish works, the Russians found themselves subjected to a fire so deadly that they speedily lost one-half of their effectives. General Zeddeler, who was with the Russian Guard at Gorni-Dugnik, reports that at 3,000 paces the Russians began to suffer loss, and at 2,000 paces were falling rapidly, the reserves, as the attack progressed, suffering nearly as severely as the firing line. Similar reports from Russian sources are common.

An American observer, Lieut. F. V. Greene, an intelligent young officer of engineers, sent abroad by our War Department to record his experiences, relates the following incident:

On one occasion General Skoubeloff "found the men lying down and receiving the fire of the enemy without replying to it. Asking an explanation, the men replied that it was of no use to fire, for their guns would not reach the position of the Turks — about 1,500 yards off, across a ravine. While he was talking, his chief of staff was very badly wounded in the shoulder. Skoubeloff immediately ordered up a company of the 23d regiment, which he had armed with the Peabody-Martini rifles captured from the Turks. They had hardly opened fire before the Turks ceased their fire and retired behind the crest of the ridge."

To the gun, therefore, not to the Turk, are to be credited the extraordinary results which have elevated

into a most important factor in the calculation of military possibilities the long-range fire, once supposed to be merely the amusement of experts. True, the employment of high-angle fire—or fire with the gun pointed midway between the zenith and the horizon—was one secret of the effect; but even where the Russians employed an equal elevation, they were unable, with the inferior Krenk rifle with which the majority of their troops were then armed, to secure a range anywhere approaching that of the Turks.

One of the most notable demonstrations of the Turkish battlefields was the marked superiority of American arms and ammunition. The gun, of whose deadly long-range fire such reports are given, was the product of a workshop in Rhode Island, that of the Providence Tool Company; the cartridges to which so much of its effect was due, were made in Connecticut, — at Bridgeport, by the Union Metallic Cartridge Company, and at New Haven by the Winchester Repeating Arms Company. Official investigation and private experience had, before this, satisfied experts of the superiority of our American manufactures of small arms; here the lesson was enforced by a most notable example in the view of all the world. Previous to the development of our arms manufactures, during our War of Secession, military as well as sporting arms were largely imported to this country, Colt's revolvers being the only American arms sold abroad to any extent. Since 1867 the tide has set the other way, and not far from one hundred millions of dollars have come to this country in payment for military arms and

ammunition, the product of American factories. It was not without misgivings that an American manufacturer of guns, Mr. Samuel Remington, first undertook, in 1867, to compete on their own ground with the old established manufactories of Europe. The result is shown in the export of over a million rifles and carbines since their first introduction to the foreign market. This, with the addition of nearly ten millions of dollars received for guns of other makers, and the sale of munition of war, shows an aggregate contribution from a single arms house, since 1867, of over twenty-five millions of dollars toward the balance of trade in our favor.

(To be Continued)

—O—

The Kimball Arms Company has just published the 18th edition of their antique arms catalog. They have also just purchased the 300-piece hand-gun collection of the late W. A. Jackson of Lewiston, Maine.

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GEMS AND MINERALS

ALONG THE MINERALOGICAL TRAIL

By H. DOUGLAS BROWN

A Mineral Trek into Mexico

Late in February of 1947, I was sitting in the lobby of the Elks Club, in Phoenix, Ariz., when the Chief of Police came in and said,

"I want you." Well my conscience was clear so I went with him into the library, where he indicated we could talk.

"I hear you know mines," he said; "I've been putting money into a mine in Mexico for two years now, that a friend of mine thinks is a good bet. But now that the war is over, I'm afraid that if it's not mighty rich, it won't pay. Could you go down and look at it?"

I had a few days to spare, and so he suggested I take the night train. Well it was ten o'clock in the evening, and the train to Tucson left at eleven, so with the chief of police as driver we went to my hotel, picked up my ultra-violet lamp, ore bags, pick, and other gear of the mining engineer and he whisked me to the station.

The train was on the platform, so I climbed on, and was shortly embarked on another adventure in mining. Surely, few are sent out of town by any chief of police so expeditiously. It was very early in the morning when I arrived in Tucson, and I looked into a number of mineral shops to while away the time until the bus left for Nogales on the Mexican border. Leaving at 7:00 A.M. we bumped south first through the cultivated fields and airport of Tucson, but these soon gave way to the desert. It's beautiful in the early morning, but by eleven, I wished I was back in the Elks lobby in Phoenix.

Nogales is a town of perhaps eight hundred people, largely Mexican. There is, however, between the American side and the Mexican side a friendly spirit, and the border examination is rather perfunctory. I said I was going to look at a prospect south about 100 miles, and was asked when I would be back. That was all. On the Mexican side I found a driver the Chief had told me usually made the trip to the mine. Getting him to agree to go for twenty-five pesos was easy but getting him started was something else. First he must eat, so I bought him a big

meal. Then he must get himself a spare tire, which I did not buy. Then water, gas, rope (which I wondered at) and luncheon stuff. By 3:00 P.M. we were at last ready and I put my gear into his taxi, a 1935 Plymouth, which he very proudly told me he had bought in Los Angeles for fifty dollars. It looked it. However, it ran, and later I had reason to see the wisdom of the old model.

There were many places where the lower slung cars would have hit solid rock and come to an early end, miles from anywhere. The main street of Mexican Nogales is paved, for three blocks, then well worn for about a half mile more; then barely worn. Then after about ten or twelve miles of what they call a road, but we would characterize as a jeep-trail; there was nothing I could identify as a road at all. From here on it was just a case of hang on and hope for the best. Usually, my driver headed for a ridge and kept to it until it gave out. Then we would cross a wash, and head for another ridge. On one of the washes we bogged down, and my mule skinner got out, matter-of-factly, and pulled out the rope. After winding it in and out of the spokes, and suggesting I be ready to push, he gave it all the roar it was capable of and out she came. After we got the rope unstuck, we climbed another ridge. I was beginning to think he was just out on an exploring trip. I couldn't see a sign of anyone ever being that way before, but he assured me that he had been many times. At last he gave up the ridges, and turned up the bed of a dry stream. This we followed up over boulders and slippery clay, till at last there wasn't room for it to get one foot further between the banks. There we stopped.

He piled my gear on the bank and then started backing down the wash, while I watched with some misgivings. However, he was only backing down to a side stream bed where he could turn around. There without another thought he left the Plymouth, which I must admit had won my complete admiration. Here was one of the real surprises of the trip. I wondered if we were going to pack the rest of the way which he said was about ten miles, but in not more than

five minutes, a Mexican appeared with a mule and two horses. How he knew we were coming I have yet to understand. We then put our packs on the mule, and took to the horses. Up one side hill and down the other, we went over and over till I thought there would never be an end. However, towards dusk the hills became mountains and the trail steep. I finally got off my horse and started to walk, but my guide said we would only use the horses a few more minutes. Well being off, I stayed off; at that point. We came soon to a corral and unpacked the mule, segregating the gear among us. From then on it was what the prospector calls—straight up.

Not even the mule was taken that last half mile. We slipped and struggled up a talus trail that finally rounded a bend and the driver said, "there is mine." "I'll admit I couldn't see a thing. I doubt if it had been broad daylight instead of nearly dark, I could have located any signs of a mine. However, a few steps more showed some palm branches behind which was a dark hole. This turned out to be the headquarters of our mine. The palm branches were nailed to the ends of which rested on the mountain. Under this edifice was a stove, made of a piece of sheet metal laid on a few bricks and rock, a table of two planks, one end of which rested on a saw horse, the other on the mountain; and three powder boxes as chairs. I learned later that this had been their living and mining headquarters for three years without modification. However, at that point I was so tired I was glad to settle for a cup of hot chocolate (ingredients for which I had brought myself, knowing Mexican coffee), and chile.

After that as a night's repast, I asked where I was to sleep, and was told I could have the table or they would make me a bed in the tunnel. After looking at the table, and the distance to the ground, in case of nightmares or earthquakes, I chose the tunnel. I had noted, too, that the foreman and his wife, who was our cook, also chose the tunnel. We simply laid down on some old boards, I in my sleeping bag, and they in blankets that seemed to be mostly gunnysacks; and went to sleep. The next morning, after tortillas and the "ink" they graciously call coffee, we went on in to see the mine.

After several hundred feet along the same tunnel we had slept in, we came to a hole. Looking down, all I could see was water. However, the foreman assured me in all seriousness that the ore was down there. So I waited further developments. He instructed my driver and his one employee, and taking a rope off a windlass at the edge of the hole, had them lower him down. With my flashlight I watched his descent. Finally he shouted stop, and twisting himself so he could get a foot against the walls of the shaft, he gave himself a push toward the opposite wall. Then he disappeared. Soon came a hail and the rope was hauled

up for me. Here then came one of my life's better moments, as I let myself be dropped with one leg through a noose of the rope, the other dangling free and my two hands holding lights, picks, sacks, and the rope. I turned with the rope as it dropped me down, till I was dizzy. Finally just when I saw that another foot would drop me into the water, the foreman—who was standing in a side tunnel just above the water's level; called to my windlass operators to hold on. He reached out and gave me a push. On the second push I had enough swing so that he could catch hold of me and haul me into the tunnel.

After getting untangled from the rope, and my equipment organized, we went down this tunnel, and then up an incline called a stoep. Here I saw the ore. It was a narrow streak at most six inches, with perhaps half of it sulfides of iron and lead with a little copper. After examining this showing carefully, I asked where the rest of their ore was.

The foreman, said that was all there was now. It seemed there had at one time been ore at the surface and it had been mined down to the level on small stringers till it had come to the point of the bottom of the winz or shaft. Their work then for three years had been hunting in that area. Every ounce of rock had had to be lifted out by the windlass and then carried on their backs out of the tunnel to the dump. Every few months they had sent out some picked samples, but had not had enough marketable ore to send even a minimum smelter shipment. After satisfying myself that they had not overlooked any ore in those workings I was lifted out. Having gone up on

(CONTINUED ON PAGE 157)

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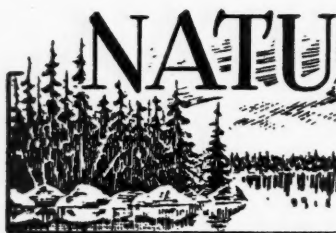
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NATURAL HISTORY



Marine Animal Collection

The Smithsonian Institution is now custodian of the world's largest collection of Foraminifera — the microscopic marine animals whose shells provide not only some of the best evidence for dating oil-bearing geological strata but also a history of the seas since Ordovician times.

In accordance with provisions of the will of the late Dr. Joseph A. Cushman, of Sharon, Mass., the Smithsonian collection of these microfossils and the private Cushman collection have been merged in order to facilitate administration and use of the material. They are housed together at the U. S. National Museum, where they are under the direct curatorship of Dr. Alfred R. Loeblich, Miss Ruth Todd, of the U. S. Geo-

logical Survey, who had charge of the collection in Sharon, was transferred to Washington and will continue to work with the specimens.

The Cushman collection itself is unrivaled in the world and has constituted essentially a Bible for the scientific petroleum explorer.

The Foraminifera are Protozoa or one-celled animals that swarm in countless billions of billions in all the seas. In places their tiny shells sink to the bottom where they form part of the ooze which may eventually become rock. Nearly 30,000 species are known. The Cushman collection of Foraminifera alone consists of several million specimens, together with an extensive library on the subject. Species differ greatly with geological era and with the temperature and salinity of the water. Shelled Foraminifera existed from the Ordovician geological period about 400,000 years ago.

Dr. Cushman, formerly with the U. S. Geological Survey, was the world's leading authority on Foraminifera. His laborious studies over half a century, by means of which the fossils from various geological strata were divided into genera and species, are used in dating strata in oil prospecting. Certain foraminiferal types indicate that a geological stratum was laid down at the same period and under similar conditions as others in which petroleum has been found. Of all fossils these are probably of the greatest economic importance. They also provide a reliable index to the temperature and salinity of ancient seas, thus making possible more detailed and reliable understanding of the ancient world. These microscopic shells often are objects of fantastic beauty. They have been used as models for jewelry.

according to a bulletin by Arthur Cleveland Bent, of Taunton, Mass., just issued by the Smithsonian Institution. It feeds largely on weevils that are the chief enemy of grass and forage crops — especially the clover leaf weevil. It is a major enemy of destructive beetles, including the Japanese beetle and the potato beetle. It devours enormous numbers of destructive caterpillars. It is hated as a cherry eater, but stomach examinations indicate that in this respect it is no worse than some other birds. On the whole, it is concluded, its food habits are beneficial to man, although in some localities starlings may constitute an unmitigated nuisance in some years. It is noteworthy that the findings of all thorough and scientific investigators of the starling have been in favor of the species, in spite of the fact that it is too numerous in some localities.

The mimicking ability of the starling is famous. It is known to imitate quite skillfully the calls and songs of the bobwhite, killdeer, flicker, and wood pewee, the distant cawing of a crow, and notes of the chickadee, bluebird, kinglet, yellowthroat, English sparrow, meadowlark, oriole, grackle, cowbird, goldfinch, robin, wood thrush, and many others.

The characteristic note of the wood pewee at one time was used so frequently by the starling that New England ornithologists believed for a time that this was its native note, until it was found that it was not used by the starling in England. Later it adopted the flight note of the cowbird.

It has been reported that starlings sometimes imitate the barking of a dog or the mewling of a cat. The quality of these imitations varies widely, both with respect to the calls themselves and the imitative ability of individual birds.

The starling ranks close to the mockingbird as a mimic. It even mocks the mockingbird, according to some reports. It sings the year around—sometimes even in its winter roosts at night.

Itself an aggressive bird, the starling apparently has relatively few natural enemies in the New World. This accounts in part for its enormous increase. Cats catch few. Hawks are a major enemy, but the starlings employ an effective defense against them. When a hawk appears near a large flock, the birds gather in a dense formation and pursue it, sometimes enveloping the confused predator in a dense cloud of black.

In Europe the starlings have a distinct migratory trend, northeasterly in spring and southwesterly in fall. The migratory instinct apparently is rather weak in North America. Many birds remain in the North all winter and sometimes suffer heavy casual-

(CONTINUED ON PAGE 157)

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MISCELLANEOUS

MOUNTED BIRDS and animals; list free.—Guy Saulsbury, Spicer, Minn. d12046

The Starling

A Jekyll and Hyde of the bird world is the widely detested starling. First introduced from England about 60 years ago, this bird has spread unimpeded over more than two million square miles of North America from New York City where it was first released. It still is spreading, and there is no end in sight. It already occurs north to Greenland, south into Mexico, and westward to the Pacific coast. The spread is spasmotic, apparently expanding whenever the pressure of starling population becomes too heavy for the birds' comfort.

Everywhere the starling has gone, especially in cities, it is regarded as a nuisance because of its objectionable flocking and roosting habits. But it seems nearly immune to most weapons used against it.

On the other hand, it is in some respects a highly beneficial species,



Back Number Magazines

The Scotchman

It seems that most of our stories relating to the Scotchman deal with his thrift, truly a commendable characteristic to say the least.

Here, however, we have excerpted a story regarding one of Scotland's most illustrious citizens, Robert Burns, the poet. It is most rewarding to browse via the back number field and come across such bits of colorful history as this. It was printed in the *Old Countryman*, Thursday, May 6, 1830, who in turn had extracted it from the *Glasgow Chronicle*:

"Burns the poet, happening to be one night in Hampton, put up at the Black Bull Inn, and having no company with him, he asked Mrs. Fleming if there was any company in the house, to invite them to him, or he would be happy to go to them to spend the evening. Mr. John Nasmaith and Mr. James Martin, in consequence, entered the room where the Bard was sitting. He appeared like a decent country farmer, and was dressed as such. He was rather a stout built man, but not very tall, and the portraits of him seem to be more flattering than he was at that time. He immediately rose, and heartily shaking the strangers by the hand, said, 'Gentlemen, I will be happy to spend the night with you.' The party then sat down, and the poet handed a glass of whiskey to each, saying, 'I am Robert Burns, from Ayrshire, perhaps you have heard of me.' The company said they and every Scotsman had heard of him and read his poems with admiration. He thanked the company for his countrymen having such a good idea of his productions. They then entered into conversation, and his unrivalled poetical effusions were the subject of conversation. The poet did not vaunt about them, but showed

remarkable modesty. On general subjects the poet became all enthusiasm, and displayed great abilities in conversation. He requested a song from either of the gentlemen, and one of them sang. The poet then sang one of his original songs. He was rather harsh in the voice, but gave it with much feeling. The conversation got more enlivened as the toddy went round, and in the exhilaration of the moment Mr. Martin got up and danced a hornpipe with so much agility that the poet exclaimed, 'Weel done treadlam, the like of thee I never saw.' The company thought Burns 'a right guid blade,' and there was 'a gye drap whisky gaun.' The company sat from 8 o'clock till it was far in the morning, and it was a 'very dreigh job.' The poet became very enthusiastic, spoke very much of his favourite county, Ayrshire, and before parting sang, in fine chours, 'Good night and joy be wi ye a!'"

—o—

Bits from the Past

As reported in the *OLD COUNTRYMAN*
of Thursday, May 6, 1830

Early on Monday morning March 29, Mr. James Fraser, painter, Bridge street, was missed from his lodgings. At six o'clock, as a man was proceeding up the North bank of the River Ness, towards the Bught Mills, he found near the spring called the General Well, a pair of boots, a hat, and a snuff-box, containing some half-crown pieces. Inside one of the boots was a slip of paper on which the following lines were written with a pencil:

"Fare thee well, and if ever
Still for ever, fare thee well.
God bless you all, and may you never
follow my example."

oOo

The cruelty of the fair sex has been strongly felt by two individuals in this quarter. A young man who intended to have accompanied the first emigration has met with no less than thirteen love disappointments, and has accordingly renounced the idea of crossing the Atlantic. Another, in this immediate neighborhood, having been jilted, has gone deranged, being the second in one family, who has had this misfortune.

oOo

Married, at Rock Church, Cornwall, Richard Pain to Maria Mark. The age of the bride does not exceed thirty years, though this is the third time she has been married—maid and widow, the banns of marriage were

published between her and different suitors, fifteen times.

oOo

Died March 28, in Lewes, Sussex, in the 93d year of his age, Mr. Thomas Lloyd, formerly gun-smith in Southover. The deceased was well known among the sportsmen of the old school, and, until the last few years, was himself a most excellent shot, and to the last, delighted in recounting his shooting exploits. Not many years since, he killed, from his own gun, 130 wild-fowl in the space of one week, in the neighborhood of Lewes. He was a most inveterate smoker of tobacco for a long time of 78 years; and it is calculated that he consumed, during his lifetime, nearly a quarter of a ton of his favorite weed. He had been bedridden for nearly two years, owing to an accidental fall, but he still enjoyed the luxury of his pipe, which he smoked with great zest the day previous to his dissolution. He was a very inoffensive man, an excellent mechanic, and was greatly respected.

WANTED

WANTED: Any and all types automotive trade publications before 1930; catalogues, some technical books.—B. J. Pollard, 14500 Prairie, Detroit 21, Mich. d6407

WANTED: Moving picture magazines before 1922.—Samuel Olmhausen, 824 Chester Ave., East Liverpool, Ohio. s1211

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BOUND VOLUMES of periodicals before 1860 wanted. Material west of the Mississippi especially wanted.—Benjamin Tighe, Box 777, Worcester, Mass. s6046

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The Picture POST CARD

Post Card Views of Little Old New York

By WILLIAM H. RICHARDSON

Slowly I turn the aged pages, to views of the year of 1900 and let you see what that little old New York looked like compared to today.

First is Wall Street Canyon, the financial heart of America, which helped to make this city what it is today. It is occupied by banks, trust companies, the Stock Exchange, the U.S. Sub. Treasury, and Bankers Trust Building, thirty-nine stories high. At the very end of the street we see old Trinity Episcopal Church, founded in the 1770's. It is one of the richest churches in New York. Along its streets wound old buggies, automobiles, that were just coming into being and little dummy street cars, that were just about half the size of our present day cars.

At Fifth Avenue and 42nd street, we find another card which shows horses, old carriages, upper deck buses, horse drawn buses, old touring cars, and people crossing the streets on foot dressed in clothes that fit in with the day. High button shoes, high necked long dresses that trailed the ground, large picture hats

with birds, flowers, etc., men with long cutaway coats, candy stripe pants with brown derbys just like the ones that the late Governor Alfred E. Smith wore when he led this great state.

Over at the Bowery, we see street cars little larger, lined up in the middle of the street while on either side are parked horse drawn wagons. Directly above one sees the elevated railway trains. These trains are no longer in use today. On one track can be seen six or seven while on the other track on the opposite side of the card there is not a train in sight. Along side these tracks one sees buildings only three to six stories in the air.

Not far from here we see a card made by the American Art-publishers. The scene is of old China Town

as it looked over a half century ago. Chinese lights, people dressed in Chinese costumes stand side by side along the curb, and crossing in the middle of the street is a Chinese woman carrying a little baby on her back. A Chinese flag from the top of one of the buildings, and across the street we see Arthur's Chinese Theatre with its bright lights flashing off and on. These lights were run by gas.

Times Building about 20 stories in the air, housed the offices of the New York Times newspaper.

Other buildings that have since made way for a modern building in the modern times were the Singer Building, located at Broadway and Liberty Street, which was done by Irving Underhill; the Aquarium another piece of work done by Irving Underhill. Then we see the Flat Iron Building, 330 feet high in the air which stood at Broadway and 5th Avenue. In the upper left hand corner can be seen one of the very early planes flying in the air. This plane looks like a midget compared to our planes of today. On the left hand side of the building small blue street cars, a few buggies are lined against the curb while on the other

(CONTINUED ON PAGE 157)

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PLAYING CARD collections; musical; fortune telling; U. S. scenes. Send for list.—Ann Moline, 620½ Lafayette St., Waterloo, Iowa. s3403

POST CARDS WANTED

WANTED: Old view cards, stamped envelopes, stamps, Christmas seals, mechanical banks, music boxes, small fire arms.—Atlas Stamp Shop, 207 S. Warwick St., Westmont, Ill. s6008

POST CARDS FOR SALE

POSTCARDS: We have them; all kinds and prices. Send your wants to:—H. M. Smith, 95 Bragdon St., Roxbury 19, Mass. n3633

LOUISE COLLINS, Post Card Collector and Dealer. Write for attractive prices and lists of lovely Alabama, Georgia and Florida cards; Court Houses, Post Offices, Churches, Historicals, etc. Choice selections. All postpaid; lists free. Write—P. O. Box 1808, Fort Myers, Florida. o 3046

POSTCARD COLLECTORS! 125 early 1900's views or greetings, \$1; 75 foreign or comics, \$1; Special 500 mixture, \$4; All postpaid. Lists free.—Lyon Hobby Mart, Box 63, Hartford, Conn. s3464



Ancestor Research

Illinois—My wife and I have followed Miss Keech's column with much interest. Our first reading was casual, since we subscribed to HOBBIES, because of our interest in Early American Glassware; but it seems that "collecting" in one line is soon paralleled in others and we, with my wife's mother, Evelyn North, who has many of her own lines firmly established, found ourselves in the all-absorbing ancestor search with all the excitement "of the hunt." We knew only the names of my great grand parents; that and nothing more. And now, after nearly two years of hunting, sorting and putting together, of talking with oldsters in the old community, of combing cemeteries, of searching court and census records and of reading every county history available to us that seemed to have any related bearing—we have established the Waddell line back through Missouri, Kentucky, Fauquier Co., Va.—back to three generations in Scotland. We've enjoyed it thoroughly and now want to follow my grandmother's line—the enclosed Butler query—which we hope may "lead to a lead."—Lyle O. Waddell.

oOo

Help and Pleasure

Alabama—HOBBIES has been a source of great help and pleasure to me.—Anne Cody.

oOo

Old Ads Pull

Connecticut—Enclosed please find an ad for your next issue. Have recently received several inquiries from my old ads in HOBBIES. You certainly have a splendid medium for reaching the buyers.—C. W. Noyes.

oOo

Why Not Tuxedo Timothy

Massachusetts—I have just acquired a 6 weeks old kitten for all the world like Tuxedo, the office cat of HOBBIES. Am undecided as to whether to name him "Timothy" or "Tuxedo."—Mrs. Edson W. Sanborn.

oOo

"Ball and Chain" needed As In Ye Olden Times

Maryland—We can't seem to keep our hands on our copies of HOBBIES. From now on, we are going to put them in a cage, to be carefully watched. Would you please send us a copy for July and August. — Julia Saunders, Periodicals Dept., Enoch Pratt Free Library.

oOo

No Regrets

Massachusetts—Here is my advertising copy as usual. I am glad that I kept our ad in during these past summer months. I am sure it has brought many new visitors to our shop, and it is surprising how many people must read back numbers of HOBBIES during vacations and their leisure summer hours, for I have received many orders and profitable letters of inquiry proving this fact.—Virginia A. Kearney.

oOo

Welcome Visitor

Indiana—Enclosed please find check for renewal of HOBBIES. I find it very helpful in so many ways. I always look forward to its arrival.—Mrs. Charles Gardner.

oOo

Keeping Posted

Michigan—We enjoy reading HOBBIES and it keeps us posted, as the articles are very informative.—Matt Niemi.

Business Help

Iowa—Enclosed find renewal to HOBBIES. We enjoy it very much, and it has helped us a lot in our business. — Mrs. Lester McKinsay.

oOo

Special To Our Dear Office Cat

New York—You must have a very nice purr: you write so well. And I know that is a great comfort to your friends right now. I did not know that you were all so recently shocked and grieved at the loss of Mr. Lightner until now. The memory of such a wonderful person is not dimmed I know, and all his many friends will not forget and that is good, Tuxedo. That is man's great legacy—Worthy Memory. May I add my sympathy to all that you have each received so recently and may I wish you well in your "carry-on" of our best magazine. There is no other like it.

If you ever come East, I promise you cream and catnip, too. I don't have to tell you to keep purring — I just know you do.

With my most sincere good wishes.—Miriam F. Belcher.

oOo

A Neighbor After Our Heart

Ohio—Having started a collection of Curtin glass, my neighbor has introduced me to your magazine. It's wonderful. Please start my subscription as soon as possible.—Mrs. Henry K. Montgomery.

oOo

Hard Use

Washington, D. C.—Enclosed please find \$10 for a three-year subscription to HOBBIES. It's a fine magazine, and I only hope that my copies will withstand the constant use they receive. — Katherine Jacob.

oOo

Enchanting

Indiana—Find enclosed \$3.50 for HOBBIES for one year. I can't do without it. It is an enchanting magazine.—Mrs. E. S. McKinney.

oOo

Wonderful Results

Texas—Will you please renew my subscription to HOBBIES for another year. I really and truly enjoy it so much and have gotten some wonderful results from ordering things I have seen advertised in it. I am a china painter.—Mrs. L. E. Robinson.

oOo

Year After Year

New York—Enclosed is a bank check in payment for my one year subscription. Nine years ago I began reading the best and enjoy each issue.—Karl S. Smith.

oOo

From the White Mountain Region

New Hampshire—I'm sorry that I'm late, for I wouldn't miss my renewal for the world!—Martha L. Kelsea.

oOo

"Good"

Indiana—We are pleased to say the results of our advertising in HOBBIES the past twelve months have been good. —Mrs. Aline McIlraith.

oOo

"Tops"

Illinois—We think HOBBIES is tops among coin publications and will continue to use classified advertising liberally.—G. A. Willard

A Tonic For "Tuxedo"

New York—Herewith a hunk o'catnip — for your esteemed 17 year old cat mascot — a gift from my thirteen Alley Cats of the First Water and two eleven-day-old kittens, "Creampuff" and "Buttuns," to the Manor-born. Where we got hold of this fresh delicacy is a deep dark secret—naturally. I didn't grow in these hean parts.—Mary Julian Glover.

oOo

Right! They Should be Marked With Year of Manufacture

Washington, D. C.—I enjoy HOBBIES immensely and have made some very attractive purchases through this magazine. It would be a fine thing if a bill could be gotten through Congress to prevent copies or reproductions being foisted on the unwary public. It is outrageous to pay a high price for something that is being made today for almost nothing. — Frank J. Yeager.

oOo

Enjoyment in Renewing

Washington — With great pleasure I send you the renewal remittance for another wonderful year of HOBBIES... the magazine I always hope to have "until death or taxes do us part." Your program against the scourge of reproduction glassware has been well received by the collectors of this area. Buyers are much more careful and are no longer shy about having all questionable pieces of glass examined by experts. Since the first of the year, we have had three large and important exhibitions of private collections in this area. These shows have been wonderful for all those who collect or study ancient arts and crafts as they were the greater part, advanced collections of great beauty and rarity. Each collection clearly indicated what can be done along the antiques line if one plans ahead, has great patience and is willing to learn. As for reference and research material, I find my many volumes of HOBBIES the most precious books in my library!—Carolyn Fish.

oOo

A Treasury of Information

West Virginia—I wish to say in all sincerity, your fine magazine is the best of its kind, and I feel I simply could not do without it, after knowing the treasury of information contained within the cover of each issue.—Otis B. Zirkle, Sr.

oOo

Pleasurable Visits

Mississippi—Find enclosed my renewal to your enjoyable magazine. I feel like I've visited in antique shops after antique shops, after reading your magazine! I boost the magazine whenever I can, for every hobbyist should get it. An incentive to any hobby. — Mrs. Richard P. Lane.

oOo

Button Help

Wisconsin—Enclosed find check for my renewal to HOBBIES. I can't do without it. I bought a button collection of several thousand buttons, recently, so have been studying my old HOBBIES Button departments, and look forward to each new issue.—Mrs. Alonzo Trowbridge.

oOo

"The Best"

Florida—Another year seems to have rolled around so I enclose my check for still the best \$3.50 worth I know of — C. W. Cooperider.

oOo

In Love With HOBBIES

North Carolina—I am enclosing check for year's subscription to HOBBIES. My subscription ran out, and it is like not having your complete family. It is my only real joy. I love it.—Mary K. Jones.



The Creative Urge in the Miniaturia Field

An interesting article in a recent issue of the Washington, D.C., Star, ties in so well with this department, especially with those folks who create their own miniatures that we are reprinting it here, in part. Says Mr. MacBane:

"There should be a hall of fame for brave individuals who suffer the sneers and gibes of their neighbors and become the despair of their immediate families to pursue a creative idea. Everything, from the steam engine to atomic energy, is at our disposal because some man didn't mind being labeled a "crack-pot" because he had a creative urge.

"I have heard Thomas A. Edison—the only great inventor I knew—hold forth in the bosom of his family, on the virtue of laziness. He used to insist that everyone of his inventions were made because he was fundamentally a lazy man who thought an easier way of doing everything must be found.

"His first invention—the bell set off by the clock and electricity, was made when he was the lone station-master-telegrapher at a small Hudson

river railroad station. He wanted to sleep on the job and yet be awake to flag the trains through. One night an inspector found Edison asleep and waited to fire him. The bell woke Edison on time. A career was started.

"All this rumination, on what makes progress click, was stirred up by some early model cars which are one of the hobbies of A. H. Beall (Washington, D.C.). Mr. Beall has a home workshop. He made these model cars from kits purchased from the hobby shops.

oOo

"The horseless carriage-effect was Packard's version of the last word in a ride-built-for-two in 1900. My earliest recollection of automobiles was a Reo owned by the mayor of my birthplace, a fellow named John Blaine who was later to be governor of the State of Wisconsin and finally U.S. Senator. I'll never forget how he—and his Reo—terrified our horses and their drivers and aroused the envy of the small-fry citizenry. Conservative oldsters sat back cheerfully waiting for John Blaine to kill himself in his red "Devil Wagon."

"One model car, with its jaunty top up and ancient dashboard and mud guards, it reminds us of the horse and carriage days, is the Pierce Arrow 1904.

oOo

"The 1910 Ford has begun to look like an automobile—bright red wheels, red upholstery and windshield of no mean proportions but with gas tank still exposed on the rear.

oOo

"Mr. Beall doesn't envy Jimmie Melton his museum of old cars. He has one too, all in miniature and just as perfect in details as the originals. Occasionally he sells one. He keeps track of the number of hours he puts into them and prices them accordingly.

"The Packard, for instance, was assembled in 63 hours. He has temporarily switched to ship-model making and is well on his way to having the French Liner 'Normandie' complete in his own home. Mr. Beall says, 'Shucks, I'd rather work with precision model making than watch the television or go to the movies.'

"God bless him, he's never heard of Canasta.

"The quaint automobiles roused me to check the beginnings of this giant industry and find out who was the first 'crack-pot' that became disgruntled with the horse and carriage. Well, I found myself so deep in a fascinating history of the automotive industry that I would have missed my deadline had not my secretary reminded me. She in turn became so fascinated with the models that I had to call her away from them to type up this Creative Urge column.

oOo

"To go back to that fascinating story of the automotive industry. Dreamers and 'crack-pots' became disgruntled with horse-drawn vehicles as far back as the 16th century. In 1619 a patent was taken out in England by Ramsey and Windgoose for a carriage propelled without horse power. They employed Newton's machine, the "eolipile"—a tank on four wheels with an exhaust to the rear, with a firebox beneath. The principle was very much like jet propulsion, steam escaping to the rear was to drive the vehicle forward."

WANTED

WANTED TO BUY: Miniature pianos, organs, pictures of musicians, curios of musical design. — Nancy Poore Tufts, 9051 Riverview Road, Washington 20, D. C. n3563

FOR SALE

MINIATURES carved to order, of wood, ivory, Wyoming Jade or other materials. (Broken articles, large or small, repaired). — Hermania Anslinger, 320 South Ralph, Spokane, Washington. d6445

MINIATURE COPIES of Early American and Shaker furniture by — W. T. Victoreen, 25 Taylor St., Pittsfield, Mass. d6445

JOIN OUR MINIATURE of the Month Club. \$5 for 6 months. Send for literature.—McIntyre Miniatures, 816 North Electric Avenue, Alhambra, Calif. n3403

DUELING PISTOLS, silver, rosewood and gold, 1½" long, beautiful. Others made to order.—The Miniature Shop, 100 Canal St., Westerly, Rhode Island. s1051

CHRISTMAS GIFTS: Handpainted miniature paintings. Send dime for list. — Eleanor Scholz, 410 Main St., Boonton, New Jersey. n3552

NEW ENGLAND MINIATURES

For the discriminating collector, complete rooms of matched pieces, mostly replicas of Family Antiques, scaled one inch to the foot, handmade in unusual detail and exactness.

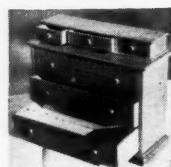
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No nails required. Drawings and instructions included. Seven inches high. Seven and three quarter inches long and three inches deep. Makes a lasting gift to delight the heart of any female.

Supply limited. ORDER NOW.

Ask for kit No. 131 — \$3.50 P.P.

No C. O. D.; Money refunded if not pleased.

Send dime for catalog of other miniature furniture kits in solid cherry.

CULVER MINIATURES

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Niagara Falls, New York

MORE NEW COLLECTOR'S ITEMS. Yoyos, ball and jacks, jigsaw puzzles, opera glasses, chair on pinhead, chess, checkers, cribbage boards, hen dishes, Tobys, playing cards, poker chips, tiny salts, specials to order.

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ALONG THE MINERALOGICAL TRAIL

(CONTINUED FROM PAGE 150)

the rope for lunch, and been lowered afterwards, I felt I could if compelled to, be as accustomed to that method of going to work as they were; but have since assured myself that it is uncongenial to life and limb. They were kind enough to tell me after I was through below, that twice the rope had broken dropping the workmen, and one had been killed.

I spent the balance of that day and the next searching the surface of their claims for possible pay ore, but without seeing anything to warrant prospecting. The morning of the third day then saw us leaving the tortillas fried on a sheet metal stove, and beds on a rock tunnel floor. Nor did I regret it. My driver seemed of the same mind only more so, as the trip back to Mexican Nogales was as wild a ride as I ever want to take. I used to do some dare-devil driving as a kid myself in a stripped down model T, but these Mexican taxi drivers can outdo man or mule, and at breakneck speed and where there isn't a sign to show that there had ever been a vehicle on the terrain.

Otherwise, our trip out was uneventful, and I took a long respectful look at one ancient Plymouth when I said goodbye to my driver and headed for the border gates and America. I duly made my report to the Chief in Phoenix, but I fear little money from that source has gone into a certain mine since. However, to me it was another in a host of valuable experience and equally treasured memories of my adventures in quest of minerals.

—0—

THE STARLING

(CONTINUED FROM PAGE 152)

ties. Others make only short, haphazard flights. There is, however, a general fall movement toward the South, and there are great winter concentrations at points far south of the main breeding range. There apparently are two distinct migration routes in the East. One follows the Atlantic coast from New England to the Southern States. The other is an inland route, entirely west of the Alleghenies, from eastern Quebec to the Gulf States.

The starling is decidedly not a forest bird. It prefers farm areas, villages, and cities for its roosts. It is promiscuous in its nest-building. Almost any hole or cavity will serve its purpose. It takes over, by force if necessary, the nests of other birds, particularly the flicker and the red-headed woodpecker. It is a serious competitor of the bluebird, tree swallow, and English sparrow for nesting sites, but these birds show considerable ability to defend their homes.

POST CARDS

(CONTINUED FROM PAGE 154)

side of the building are early automobiles and wagons drawn by horses.

Down on the battery we see the Soldiers and Sailors monuments. An American flag waves high on a flag pole on the left hand side of the card. Seated on benches are ladies wearing sailor type hats, and wearing middie blouses and skirts. The monument stands 90 feet high.

Park Row, a building, 29 stories high with a tower 381 feet high built entirely of limestone was considered to be the first skyscraper in New York. Built in 1889 its total cost was \$3,500,000.

The liberty Tower at the northwest corner of Liberty and Nassau Streets, 31 stories high, covers only a small plot, 57.9 by 82.1 feet. It was built for business offices, and is a typical demonstration of the enormous demand for office space in the downtown district. The tallest buildings in those days were about 25 stories high, and this building was a novelty of that day.

Out at Bedloes Island in New York, one and one-half miles from the Battery a classical figure of Liberty lights the harbor with an electric torch run by gas, held 306 feet above water. It is the highest beacon in the world. It was presented by the French Nation to America. At one time a large dining room and restaurant was operated on its ground floor for tourists who came to visit this historical old landmark.

The first real skyscraper was the F. W. Woolworth 5 & 10c store structure which was built around the turn of the century and still stands today.

Another building which attracted people who loved sports and the theatre was Madison Square Garden. It was the largest Amphitheatre in America, the interior being 300 by 200 feet, while it stood 80 feet high with an arena 266 x 122 feet, and had a huge seating capacity. The tower stood 341 feet high, statue of Diana 13 feet high. It was erected in 1890 at a cost of 3,000,000. It was noted as the scene of the great Thaw tragedy.

As we twirl and whirl around this old city we see the old home of Chester A. Arthur, at 123 Lexington Avenue. This house was built of brown stone and towered five stories high. It was in the third floor apartment where he lived that he breathed his last. I have been informed that since that time this building has been demolished to make way for a more modern apartment house.

Another historical place located out at Coney Island was Stauch's restaurant and dance hall. It was open the year around, and was one of the most popular spots of Coney Island in those days. Its excellent service and cuisine was widely noted.

According to the post card album, famous Ellis Island looks now just as it did when built in 1892. Visitors are admitted to the balcony free. Free accommodations and connections from the bowery could be had.

When one thinks of the circus he thinks of the old Hippodrome Theatre which had a stage that was a block wide. It stood on a whole city block, now occupied by Radio City Hall.

Another old edifice long since gone, the Casino theatre, attracted many visitors. The world premier of Sigismund Romberg's "Desert Song" was presented here on the evening of August 1, 1927. I had the pleasure of visiting and listening to and seeing this beautiful operetta. Postcard views of this old building remain, and so also do memories of it for many.

So we travel via the post card album through the New York of a half century ago. Fifty years from now, the scene will probably be changed and those on the scene then will reminisce as we do today.

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The big Chicago Antiques Exposition and Collector's Fair
Stevens Hotel — Sept. 15-20

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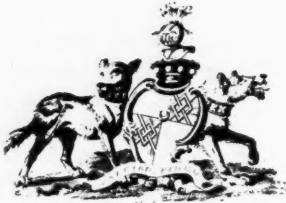
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"At the Sign of the Crest"

DUTTON Coat-of-Arms

By MABEL LOUISE KEECH



DUTTON

He beareth for Arms: *Quarterly argent and gules in the 2nd and 3rd quarters a fret or. Crest—Out of a ducal coronet or, a plume of five feathers gules azure or, vert and tenné. Supporters—Two wolves proper each gorged with a plain collar argent charged with three garbs or. Motto—Servaro Fidem.*

The picture above, which this blazon describes, represents a very unusual design in Coats-of-Arms. Ordinarily the artist paints a conventional picture, and has definite rules for so doing. But in the book from which this was taken, all of the Arms with "supporters," have been drawn in such a realistic manner as to look as though these animals were actually supporting the shield. In fact, when the King and King-of-Arms decided on supporters as the special addition to a coat when the King wished to personally honor a subject, they drew their idea from the fantastic costumes which the pages wore, simulating various living creatures, while they were holding the shields belonging to the men in tournament. The title of this book is: *"The English Peerage,"* or a View of the Ancient and Present State of the English Nobility; to which is subjoined, a Chronological Account of such Titles as have become Extinct from the Norman Conquest to the Beginning of the year M,DCC,XC, by T. Spilbury and Son, London 1790,—G. G. J. and J. Robinson, Paternoster Row." (!!!) On page 279 of Volume 2 is this picture, and on 281 a biography of the baron to whom it belongs. Under the coat is "Shireborne," which was his title name, and the name Dutton has been added, because that was his family name.

Quoting from page 281: "Dutton, Lord Shireborne. James Dutton, baron Shireborne of Shireborne. This nobleman was baptized 27 October, 1748, and elected in 1780 to represent the County of Gloucester. By King George the Third he was created Baron Shireborne of Shireborne. The family of Dutton descended from Odard, who came over to England with William the Conqueror. Hugh, his grandson, assumed the surname Dutton."

Debrett's Peerage says this James Dutton purchased the manor of Shireborne in the 16th century, the reason for his title.

The Visitation of England and Wales has as its frontispiece, a quartered (or rather marshalled, as there are more than four families) Coat-of-Arms of 135 families, and this ancient Dutton is the 16th.

Interpretation

The blazon translated into non-Heraldic terms: A shield divided into four parts (quarterly), the 1st and 4th quarters silver (argent). The 2nd and 3rd red (gules). On each of the 2nd and 3rd quarters is a geometric design called a fret, gold (or) in color. In this instance, the baron's crown surmounts the helmet. The crest is a plume of five ostrich feathers, in order, red, blue, gold, green and orange (gules, azure, or, vert and tenné). The supporters are two wolves of natural color (proper), each with a plain collar (gorged) of silver (argent), charged with three gold (or) sheaves of wheat (garbs). The motto: *Servaro Fidem*—I will keep my word.

Usually, a quartered Coat-of-Arms is one on which two or more families' coats are combined, but one can tell at a glance that such is not the case with the Dutton, as two of the quarters are plain—therefore, it is purposely so designed, when granted.

The fret is composed of a masle or diamond-shaped figure, through which two lines have been interlaced, crossed diagonally, or "in saltire." The fret has been termed "the heraldic true lover's knot," and is the emblem of persuasion.

Feathers used in heraldry are usually of the ostrich, and wings of the eagle, the latter mainly on the continent. They all indicate men of high official rank. The ostrich feather symbolizes willing obedience and serenity. It is said that King Stephen of England bore a plume of feathers with the motto "No force alters its fashion," referring to the fold or fall of the feather recovering itself after being ruffled by the wind. The crest of the Prince of Wales is three ostrich feathers.

The lion is the king of beasts, emblematical of service to his country and deathless courage.

Garbs, or sheaves of wheat are granted to one who is the possessor of large landed estates.

This achievement of arms, as it is called when all parts are combined, namely, shield, crest, supporters, helmet, crown, motto (and usually mantling), was granted to this baron, James Dutton, and according to English rulings, could be used only by the

eldest son, who succeeded him. The original arms used by the family consisted of the shield and crest, with, of course, the helmet and mantling to complete the design.

As has often been stated in these columns, it was the custom of branches of a family moving to other parts of the country, to ask to have colors of some parts changed to show a difference between theirs, and their relatives. This has been the case in the Dutton Arms. The feathers have not been the same colors, but always a plume of five, with five different colors. The colors of the quarterings have never been changed except once, the silver to ermine, by a legislator in Australia; but the color of the fret has been changed sometimes.

Colors are representative of the personal characteristics of the original bearer, and granted only upon merit. Silver signifies sincerity and peace; red, courage and magnanimity; blue, loyalty and truth; gold, generosity and elevation of mind; green, sturdiness and strength; orange, worthy ambition.

The Ancient Family

Odard was mentioned above, and he is always spoken of in a history of an early Dutton family. The History of Cheshire by Omerod, has a chapter on the Duttons by Leycester. "I find this part of Dutton thrice named in Domesday Book, as held then in the Conqueror's time by three persons." (Odard, Baron of Halton, and Osberne.) He tells that the parts owned by the last two finally fell to Odard and his posterity. He speaks of Adam de Dutton, son of Hugh Dutton of Dutton, and of Thomas, son of Hugh de Dutton. One deed was dated "15 Edw. III 1341," meaning in the 15th year of Edward III's reign. "So that Thomas de Dutton was now invested in the whole town of Dutton entirely."

"This township, in the ancient record of Domesday-book, is written Duntune. Dun, in the old Saxon language, signifies a hill, for which we now use the word 'down'; so that Duntune signifies as much as a town upon a hill or down, now contracted to Dutton."

"From this town did the ancient family of the Duttons assume their surnames; for Odard being seated here in the Conqueror's time, his posterity were surnamed de Dutton from the place of their residence, where they have continued ever since to this present 1666, about 600 years; a family of great worth and antiquity, and as it were almost a constant succession of knights." (Thus wrote Leycester in 1666.)

"The manor-house of Dutton is well seated, and hath great store of meadowing by the river-side belonging to the domain, which is accounted the largest and best domain within our county, comprehending 1400 statute acres by survey. (Also 1666.)

"This house standeth upon a pleasant prospect to the opposite hills of the forest, and hath in it an ancient chapel." (Much more of interest.)

"This Hudard's, or Odard's sword, is at this day (1665) in the custody of the Lady Elinour, Viscountess Kil-

morey, sole daughter and heir of Thomas Dutton, late of Dutton, esquire, deceased; which sword hath for many ages past been preserved, and passed over from heir to heir as an heirloom by the name of Hudard's sword, and so at this day it is by tradition received and called." "Elinour—a person of such comely carriage and presence, handsomeness, sweet disposition, honour and general repute in the world, that she hath scarce left her equal behind."

A long pedigree is given, telling of the different branches of the family, some of the names being changed to the local name, in the same way as the Dutton name came into being.

American Families

Three families in this country have interested me, in their search for their Dutton lines. One of the problems is solved, two are unsolved.

Gilbert Cope, an authority on Pennsylvania families, particularly in Chester County, wrote so many short genealogies, and added so much to genealogical and historical material, of great value to searchers. His Genealogy of the Dutton Family of Pennsylvania, with a chapter on the Connecticut family, written in 1871, had part of Leicester's article, as well as considerable information on the Pennsylvania family.

In the English chapter, he included an interesting paragraph. "In 1539 Sir Piers Dutton built a new manor, and this inscription was over the door with the arms: 'Sir Peyrs Dutton Knyght Lorde of Dutton, and my Lady Dame Julian his wife made this hall and buylding in the yere of our Lord God a MCCCCXIII who thanketh God of all.'"

Mr. Cope said John Dutton who settled in Pennsylvania was from Cheshire. He was a Quaker, and persecuted and imprisoned in 1666, and about 30 with him when they met at his house, "upon pretence of worshipping God."

John Dutton bought land of William Penn in 1682, in what is now Chester. His tract was about one by one and three-quarters miles, or about 590 acres. John and Mary had five children, Elizabeth, John, Jr., Edward, Thomas and Robert, all born in England, and all became Quakers. Some of their descendants married those of other faiths, and were disowned by the Friends church, and their families.

One of the questions unsolved was this: (Perhaps a reader can help.) This person wishes to join the Daughters of the American Revolution

through David Dutton, and this is what is found in the Cope genealogy, which cannot be used as proof, unless confirmed by some other printed source, documentary. "At the time of the battle of Brandywine, the family was living near, and in the evening David assisted in caring for the wounded, and afterward in burying the dead." The Friends never entered into a conflict, but then, as now, were always on hand with relief for the suffering, and in giving of supplies where needed. Documentary evidence is very scarce for such service.

Through the seven or eight generations since John and Mary, most of the descendants have lived in Chester or adjoining counties, but some migrated to Ohio and Illinois. The Connecticut family seems to be more widespread.

John Dutton was the name of the first in New England, also, but he settled there about 1630, nearly 50 years prior to the Pennsylvania John. He had four children born in Reading, Mass., Susanna, Thomas, Mary and John, Jr., and five in Woburn, Mass., Elizabeth, Joseph, Sarah, James and Benjamin. They removed to Billerica, Mass., where the son Thomas was killed by the Indians in one of their wars. Some of the family removed to Wallingford, and others to East Haddam, Conn.

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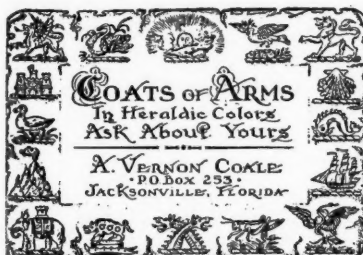


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Another line seems to begin with Thomas as the first one over, but this search has not been concerned with the connection—he no doubt is the son of the John just mentioned. However, in this Thomas line was the “solved” problem. This line ran Thomas, to Joseph, Thomas again, John, Dr. Hosea, and his daughter, Philomena, who married David Low Tod, whose father, David, had Revolutionary service.

This search covered a period of over two years—just hanging by a thread, but finally, with the combined records from books, family data, and manuscripts from the Connecticut State Library in Hartford, the required information was pieced together. The family record, in the hands of a generous and willing cousin of the searcher, saved the day for the lineage; and the skill and memory of a librarian brought to light the Revolutionary service, not found in print.

The remainder of the line ran: David Low Tod, Sr., and Philomel(n)a (Dutton) had Amelia Dutton Tod who married Fergus Hathorne of Louisiana, and had Amelia Tod Hathorne, who married Paul A. Heisig, Sr. Paul A. Heisig, Jr., as a result of this is now a member of the Sons of the American Revolution. He is a business man in El Paso, Texas. A 20-minute visit with him at the station last fall, recounting the many months of work on the problem, proved very interesting.

The third family that interests me is also that of the Massachusetts descendants of John of 1630 through—as in the last case—Thomas and Joseph. This line is supposed to follow Joseph's son, Samuel, who married Rachel Cone, Samuel, Jr., who married Lois Hitchcock, his son, Levi Lank(g)ton, who married Abigail Benedict, and their son, Orlando L. Dutton. From family Bibles, and manuscripts, this data was culled, but who the Revolutionary ancestors, desired, are, is still a mystery (but not much time has been spent on that part), because the first names are repeated in nephews and cousins, so that it is almost impossible to identify the different families. Several sons of the first Thomas went to Vermont, and two Samuels are recorded as soldiers from Vermont.

One Samuel was on the town board, and the history states that few of their citizens left town to take part in the war other places, because Hartford (Windsor County) was considered a border town that might be attacked, with so few inhabitants, that they were needed right there to guard their homes.

An East Haddam, Connecticut, town record captures our attention: “Samuell dutton and Rachill Cone was joyined in marriage November ye 17th, 1727.” Below this was the record of the births of four of their children, and each time the mother's name was spelled differently, and neither was it the same as in the marriage bond; Rachiel, Rachiell, Rachehell, and Rachell. Now we seldom see any spelling except Rachel.

The Dutton Coat-of-Arms is found

in The Tercentenary of New England, and in several other books where groups of early American families are featured.

To pick two of them from Who's Who; one is a Holland, Michigan, native, now living in Evanston, Illinois, and on the faculty of the Illinois Institute of Technology, his interests being business management, and chemical industrial engineering. He is the author of several technical books.

A bright light in the educational world for many, many years, was Miss Emily Helen Dutton, now retired, and Dean Emeritus at Sweet Briar College, Virginia. Miss Dutton was born in Shirley, Mass., and educated at Mt. Holyoke, and in Germany, and receiving her doctorate from the University of Chicago. Latin and Greek were her favorites, and she was professor in these subjects in schools in several states, the last, in Sweet Briar, Virginia, where she was also dean. Among her activities were: Director of Auxiliary Funds of American Classical Schools in Athens; Classical Association of Great Britain; American Association of University Women; deans and professors' organizations in the United States. She was author of various books, text books and otherwise in connection with Greek studies; and of articles dealing with classical subjects, and college administration.

Hanging across Wabash Avenue in the Chicago loop, outside a splendid cafeteria, is a sign, part of which reads “Miss Dutton Invites You.” A very clever and appealing sign. But, as far as can be learned, it reveals a characteristic of the Dutton families—that of cheer and friendliness.

oOo

Crest Corner

Mr. Lightner

We will all miss Mr. Lightner, for his personality is one not easily to be forgotten. He did a wonderful piece of work in his line, and upheld American traditions in just a different way than any other person. He has left a monument that will continue to be of interest to people all over the country. In addition, through his business activities which have made possible HOBBIES, the Antique Mart, and the Museum, he has made it possible for many another to build up a business of his own. The writer is one of these, and has often expressed her appreciation to Mr. Lightner, although most of her association with HOBBIES has been through his most splendid and efficient Editor, Pearl A. Reeder. No—he will not soon be forgotten.

School Teachers

About this time each year, we pen a few lines to school teachers, thinking we will reach new ones, and knowing it will not hurt the readers of the last year to read almost the same thoughts again. These thoughts are: that along with other subjects that we expect, at school, to supplement the teachings of the home, or perhaps to take first place—should be the

family history of each child, to a certain degree. We expect the children to memorize the names and dates of all the Presidents, to know the names of others who have held high offices at certain periods in our history—certain governors, or Congressman, or, outside of government, the brilliant scientists, the authors, the poets—names without end. But—it may have never entered their minds—nor your school-teachers' minds either, that these children may have had an ancestor, or a relative, among important people. Shouldn't they know? And if they do not, should not their parents be consulted and their history looked into for such relationships?

History is made up of the activities of single individuals, and why shouldn't Ralph Waldo Emerson, and General Grant and Gov. Spotts be kept alive in the hearts of their descendants as well as in the hearts and minds of lovers of history and literature who are not of their blood?

Too bad these little notes cannot be “current”—that is, read as soon as they are written. This is the week of the *Glorious Fourth*, and 46,000 Boy Scouts are at Valley Forge—you are reading it in September. How many of those 46,000 boys knew before they went that they might read there the name of one or more of their great-grandfathers camped there with George Washington the winter of 1777—for our independence??? Patriotism was the keynote of course—but Oh the thrill to that boy—the sense of ownership for that boy who could say, “My great-grandfather was here!”

Some people—some teachers even, say, “But so many would not be so fortunate, and we should not single out those that are.” What about the boy that outdoes another in chemistry, or the girl who gets 100 in history and her neighbor 85—and the genius in mathematics—and the boy whose father is Senator? Never mention it for fear someone might feel hurt??? The proper attitude in the teacher reflects in the pupils in this instance as in others.

Teachers, or parents, why not make or get some charts and help these growing boys and girls fill them in—as much fun as cross-word puzzles—their own name, their parents, grandparents, and greats, as far as the family can help them? Find the dates and localities of birth, marriage, and death, and something about each one to record. Such an interesting booklet, or later, book for such a school project in history, or civics, or extra-curriculum. An exhibit of these can be made most attractive. You will never regret it, it is as useful as many other school subjects, and, if not now, later your boys and girls are going to be most grateful to you—but, even now, they will, as they say “get a big kick out of it.”

One lad of 9 years, Billy Frank Rutledge, of East Nashville, Tenn., walked up to his 5th grade teacher, Mrs. Whitlow, and showed her the July, 1949, issue of this magazine, featuring, in this column, as the July patriot, Edward Rutledge. “This is my family,” he said, “and we think I

am a direct descendant of Edward Rutledge!" Mrs. Whitlow took enough interest in her pupil, and the article, to write me a nice letter about it all. So, I wrote Billy how proud I was he cared about the people of his name, and told him I would talk about him in HOBBIES "during the summer." This is September, but here you are, Billy, and I am still proud of you, and I shall be of any other boys and girls who write, or whose teachers write about them.

Mrs. Whitlow says that Edward Rutledge "is actually buried in our old historic City Cemetery here in Nashville on South Fourth Avenue. The tombstone is an elaborate one and states he was the signer of the Declaration of Independence from South Carolina." Thanks, Mrs. Whitlow.

oOo

The following quotation was in the introduction of the "Jordan Memorial," written by Tristram Frost Jordan, and should have followed the Jordan article last month, but seemed more appropriate here.

"Genealogy is a science of luxury. The first settlers had enough to occupy them in winning so hard subsistence from the soil, in contending with a new climate, and in discovering living. No time was left for enrolling the branches of the history of their progenitors, or for drawing and illustrating family trees.

It therefore becomes a difficult task to their successors, when they endeavor to set in order the relationships and the names of those who deserve remembrance and regard as the founders of American families. It takes enthusiasm, no little accuracy, and a full willingness to toil hard, to qualify one for what seems to many the thankless task. Most inquire, to whom will it be of use? The question may remain unanswered for a few years, in some instances for generations. But, in the future, when the writers of American history are gathering their materials, and when there shall be told the story of several hundred years of civilization on this continent, the patient toilers in the field of genealogy and biography will be honored, and their memory of usefulness meet due regard."—JORDAN.

Queries and Replies

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PLEASE ENCLOSE 25c for this service and 6c if you wish reply sent to you personally. No replies unless the query is answered by a reader.

- Q. 714:** WANTED — Name of anyone in Maryland, Frederick County, who has a copy of a pioneer book called *A HISTORY OF EMMETTSBURG*. Corr. inv. — Mrs. J. W. Potter, R. 5, Arlington, Wash.
- Q. 715:** SKIDMORE (Schidmore, Scudmore). Wish proof that Elias Skidmore was grandson of Richard Skidmore (1739-1820) Danvers, Mass. who served in Rev. Elias b. 11-23-1796 Danvers, d. 10-14-1894 Friendship, Me. & m. ca. 1820 Priscilla Newell (ca. 1798-1858). Elias' father, says fam. tradition, died in the West Indies. Could he be Richard S. (1769-1832) or Elias S. (1778-?) — B. S., Wisc.
- Q. 716:** BAILEY-McGAULEY (McCALEY). Info. on ances. des. William Samuel Bailey, b. 7-10-1800, Scotland?; m. Laura McCauley; res. Madison Co., Ohio. Issue: William, Alonzo & Lyman. Corr. inv. — Mrs. Frank S. Healey, 202 North Ninth, Norfolk, Nebraska.
- Q. 717:** BAILEY-IMPSON: Des. info. on ances. of Maria Impson, b. 12-17-1829, Union Co., Ohio. Mar. Lyman Bailey in Union Co., 12-14-1848. Issue: William Edmond, Minerva A l m e d a, Laura Ann, Lyman Devilla & Alonzo Grant. Corr. inv. — Mrs. Frank S. Healey, 202 North Ninth, Norfolk, Neb.
- Q. 718:** STOLP-KREISLER: Info. des. on family of Peter Stolp, b. 1741 in Germany; m. Catherine Kreisl 1773 in Claverack, N. Y. Issue: George, Johannes, John, Frederick, William, Abraham, Elizabeth, Peter & Joseph. Res. Onondago Co., N. Y. Corr. inv. — Mrs. Frank S. Healey, 202 North Ninth, Norfolk, Neb.
- Q. 719:** MARCY — Des. info. on parents of Lois Elizabeth Marcy (Marcy); m. Peter Stolp, b. 8-19-1791. Issue: Thomas, Peter, Maria, Lovilla, Phoebe, Eliza, Sarah Catherine m. Geo. Dulmage, Lois, Edwin. Corr. inv. — Mrs. Frank S. Healey (for address see above).
- Q. 720:** LONG — Des. info. on ancestors of David Long, b. 1753 and his wife (name unknown) b. 1754. Probably lived in one of the south eastern counties of Ohio. Issue: Jane, b. 1783, mar. M. Miller; Robert, b. 1785; Samuel b. 1787; Jonathan b. 1789; Martha b. 1793, m. Gibson; Ester b. 1795; William b. 1803; Mary b. 1806. — R. K. L., Md.

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EXCHANGE STAMPS, National Geographics, for 8mm movies. Send description. — Bacon, Box 342, Wellsville, N. Y. s107

SWAP: MATCH BOOKS, 25 for 50 alike local ads only. Regular or odd sizes. Will buy collections. — Dr. Charles J. Higgs, 61 Carey Avenue, Wilkes-Barre, Pa. s12041

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\$3.95; same, brunette, \$3.50; 3 1/2" sawdust stuffed body, German, bisque head, hands, feet, beautifully dressed, \$3; 2" miniature rag dolls, Mexico, pr., 50c; 5/8" needlehead dolls, 50c ea., or pr. senior & seniorita, \$1; pr. dressed fills in tiny box, 50c; hinged walnut, tiny dolls & scene inside, 75c ea.; 2"x2" plaque black doll heads, black painted hair, pretty features, porcelain, from Germany, old, ea., 75c; 4 1/2" beautiful quality bisque doll, legs & arms move, brown glass eyes, brown wavy long wig of hair, blue painted socks, black painted slippers, fine & proof, undressed, \$6.50; 4 1/4" as above, only not as fine bisque & legs do not move, brown silky hair touches her heels, "RUTH" stamped on back, \$5; very odd and old pair of wooden doll legs, carved by hand, about 3 1/2" long, thick & heavy through calf, pr., \$1.50; spine dog Bennington pitcher, 10", dog sits up, float over top of head, proof and rare, \$35; Maljica pitcher with dog handle, dog looks up over top (the rare one), seated woman feeds four dogs, woman's nose is rubbed, small chip off under plate, two chips off spout, otherwise perfect, rare, \$35; 3/4" brass two-

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